

Civil Service Orchestra.

THIRD SEASON 1913—14.

The Committee have pleasure in announcing that the First Concert of the present season will be held on Thursday the 22nd January, 1914, commencing at 8 p.m. at the

Royal Academy of Music Concert Hall (Duke's Hall)

Marylebone Road, N.W.

Nearest Stations:—

Baker Street Station, Metropolitan and Bakerloo Railways.
Regents Park Station, Bakerloo.
Portland Road Station, Metropolitan.

The Programme will include

OVERTURE	...	"Fidelio"	...	Beethoven.
CONCERTO in E Flat (Pianoforte and Orchestra)	...		...	Liszt.
SYMPHONY in A Minor (Scotch)	...		...	Mendelssohn.
OVERTURE	...	"Di Ballo"	...	Sullivan.
FINLANDIA	...		...	Sibelius.

Pianoforte—*Mr. Arthur Alexander.*

Vocalist—*Miss Evelyn Langston.*

Conductor—*W. FRYE-PARKER, F.R.A.M.*

Tickets and all information may be obtained from the
Hon. Secretary,

J. STANSFELD,

New Wing,

Somerset House, W.C.

TICKETS 2/6 and 1/- each.



Royal Academy of Music.

Principal - Sir A. C. MACKENZIE, Mus.D., LL.D., D.C.L., F.R.A.M.

STUDENTS' Organ Recital

AT THE

DUKE'S HALL,

ON

Monday Afternoon, January 26, 1914.

At Three o'clock.

Program

FIRST MOVEMENT FROM SONATA IN G MINOR—Organ *Merkel*
Mr. DUDLEY POLL.

SONGS { (a) "Schön war, das ich dir weihte" } *Brahms*
{ (b) "Das Mädchen" }
Miss MAY OSBORN.
(Accompanist, Miss ELSIE COOPER.)

CHORAL, No. 2, IN B MINOR—Organ *César Franck*
Mr. J. ALBERT SOWERBUTTS.

VARIATIONS ON A THEME BY CORELLI—Violin *Tartini—Kreisler*
Miss KATHLEEN LINDARS.
(Accompanist, Mr. ERIC GRANT.)

FIRST MOVEMENT FROM SONATA IN D MINOR—Organ *Rheinberger*
Mr. ALEC ROWLEY.

SONG "Tarentella" *Bizet*
Miss ETHEL BILSLAND.
(Accompanist, Miss MARJORIE HERMON.)

BROADWOOD CONCERT G

ONCER' GRAND PIANOFORTE.





Royal Academy of Music.

Principal - Sir A. C. MACKENZIE, Mus.D., LL.D., D.C.L., F.R.A.M.

STUDENTS'

hamber ncert

AT

THE DUKE'S HALL

On Monday, February 16, 1914.

At Three o'clock.

Be

gramme.

SONATA IN A—Violin and Pianoforte *Handel*

Andante. Allegro. Adagio. Allegretto moderato.

MISS ELSIE M. NYE AND MISS ELSIE COOPER.

SONG "Ave Maria" *Max Bruch*

MISS ELEANOR EVANS.

(Accompanist, Mr. Adolph Hallis.)

SIX PRELUDES: IN C, G, A, F SHARP MINOR, B AND F—Pianoforte† *Chopin*

MISS EVANGELINE LIVENS.

(Ada Lewis Scholar.)

SONG ... "The Blue Hills of Antrim" (Three Traditional
Ulster Airs, No. 1) *Arranged by Hamilton Harty*

MR. LEONARD HUBBARD.

(Accompanist, Miss Marjorie Hermon.)

ALLEGRO } —From Pianoforte Quintet in E flat (Op. 44) *Schumann*
SCHERZO }

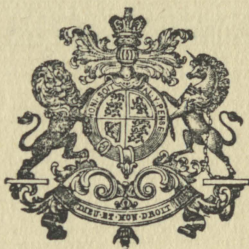
MR. BRIAN NASH, MISS CONSTANCE NEWELL,

MR. WOLFE WOLFINSOHN, MR. FRANK HOWARD, AND

MASTER TITO BARBIROLI.

BECHSTEIN CONCERT GRAND PIANOFORTE.





Royal Academy of Music.

Principal - Sir A. C. MACKENZIE, Mus.D., LL.D., D.C.L., F.R.A.M.

STUDENTS'

hamber ncert

AT

THE DUKE'S HALL

On Wednesday, March 11, 1914.

At Three o'clock.

Unrevised proof. The order
of this programme is
subject to alteration.

Program

ALLEGRO MA NON TROPPO—From String Sextet in B flat *Brahms*

MISS WINIFRED SMALL, MISS KATE GOLDSCHMIDT,
MISS DOROTHY CURRAN, MISS ERICA STEVENSON,
MISS PHYLLIS KIDNER, AND MISS YVONNE MORRIS.

SONGS ... { "The Lotus Flower"
"Devotion" } ... *Schumann*

MISS EVELYN OSBORNE.
(Accompanist, Mr. Alfred Quaife.)

POLONAISE No. 2, IN E—Pianoforte ... *Liszt*

MISS DOROTHY COUSIN.

SONGS (MSS.) { "Music when soft voices die"
"Destiny" } *Herbert Haworth*
(Student.)

(Accompanist, Mr. Herbert Haworth.)

ROMANCE }
ALLEGRO } —From Sonata in C minor—Pianoforte and Violin *Grieg*

MISS MARGARET PORTCH AND MISS GLADYS DANIEL.

SONGS ... { "Du meines Herzens Krönelein"
"Wie sollten wir geheim sie halten" } *Richard Strauss*

MISS ELAINE SCARRATT.
(Accompanist, Miss Mary Bell-Smith.)

BECHSTEIN CONCERT C

gamme.

ALLEGRO MODERATO } —From String Quintet (MS.) *Gilbert Bolton*
LENTO (Student.)

MR. HERBERT J. BRINE, MASTER WOLFE WOLFINSOHN,
MISS CONSTANCE K. NEWELL, MR. S. CHYTE, AND
MISS DORIS GRIFFITHS.

“ZIGEUNERWEISEN”—Violin *Sarasate*
MISS EDITH ABRAHAM.
(Ada Lewis Scholar.)
(Accompanist, Mr. Bernard McCara Symons.)

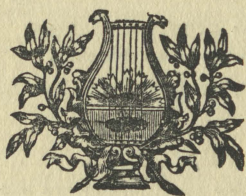
TWO RUSSIAN TONE-PICTURES { Nocturne } —Pianoforte *Arnold Bax*
{ Gopak }
MISS HARRIET COHEN.
(Ada Lewis Scholar.)

SONGS { “Es blinkt der Thau” } ... *Rubinstein*
{ “Der Asra” }
MR. DARRELL FANCOURT.

CONCERTO IN C MINOR—Two Pianofortes *Bach*
Allegro—Adagio—Allegro.

MISS MARY RAMSAY AND MR. ADOLPH HALLIS.

CONCERT GRAND PIANOFORTES.





Royal Academy of Music.

Principal - Sir A. C. MACKENZIE, Mus.D., LL.D., D.C.L., F.R.A.M.

STUDENTS'



Orchestral



Concert

AT

QUEEN'S HALL

(Sole Lessees : Messrs. Chappell & Co., Ltd.)

On Friday, April 3, 1914.

At Three o'clock.

Conductor - - Sir A. C. MACKENZIE, Mus. D., LL.D.

Program

CONCERTO IN A—Pianoforte *Liszt*

MR. BERNARD JELLEN.

SONG (MS.)—"The Rhyme of the four birds" *Elsie Marian Nye*
(Student.)

MISS ELEANOR EVANS.

FIRST MOVEMENT } —From Concerto (Op. 61)—Violin ... *Elgar*
(ALLEGRO)

MR. HERBERT J. BRINE.

(Dove Scholar.)

RECITATION WITH MUSIC—"Dagobert the Jester" ... *Anon.*

RECITATION—MISS MURIEL CROWDY.

VOCALIST—MR. GERALD HARRIS.

BROADWOOD CONCERT

Programme.

ANDANTE } —From Concerto (Op. 20)—Pianoforte
ALLEGRO MODERATO } *Scriabine*

MISS LILIAN GASKELL.

SONG "Bell Song" (*Lakmé*) *Délibes*

MISS ETHEL BILSLAND.

LARGHETTO } —From Concerto in D—Violin *Beethoven*
RONDO }

MISS MURIEL M. WANNELL.

(Associated Board Exhibitioner.)

CONCERT ARIA—"Penelope weaving a garment" (*Odysseus*)
Max Bruch

MISS IDA KIDDIER.

SCHERZO FROM FOURTH CONCERTO—Pianoforte... .. *Litolff*

MISS EVANGELINE LIVENS.

(Ada Lewis Scholar.)

CONCERT GRAND PIANOFORTE.





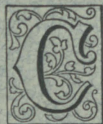
Royal Academy of Music.

Principal - Sir A. C. MACKENZIE, Mus.D., LL.D., D.C.L., F.R.A.M.

STUDENTS'



Orchestral



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Royal Academy of Music.

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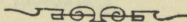
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" Choules, M.*
" Clarke, C. H. P.*
" Godson, V.*
" Harrison, L.*
Mr. Howard, F.*
Miss Lindars, K. E.*
" Loder, E.*
" Newell, C. K.*
" Petts, K.*
" Powell, M.*
" Savory, M.*
" Shelton, D.*
" Small, W.*
" Start, M.*

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" Cheifitz, D.*
" Curran, D.*
" Cooke, E. M.*
Mr. Clarke, E. C. B.*
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" Higginbotham, B.*
" Jamieson, V. A.*
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Mr. Mackenzie, D.*
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" Bauer, J. K.*
" Chyte, S.*
" Chapman, A.*
" Dyson, A. E.†

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Mr. Quaife, A. S.†
" Sainton, P. P.†
Miss Stevenson, E.*

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" Cooke, M.*
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Timpani.

Mr. Poll, D. E.*

Bass Drum, Triangle, Cymbals, Glockenspiel, Bells, &c.

Mr. Schroeder, J.
" Manson, W. B.*

Harp.

Miss Colton, H.*

Librarian.

Mr. Benaut, W. E.

* Student.

† Ex Studer t..

❖ PROGRAMME. ❖



CONCERTO IN A—Pianoforte *Liszt*

MR. BERNARD JELLEN.

SONG (MS.)—"The Rhyme of the four birds" *Elsie Marian Nye*
(Student.)

MISS ELEANOR EVANS.

FIRST MOVEMENT } —From Concerto (Op. 61)—Violin ... *Elgar*
(ALLEGRO)

MR. HERBERT J. BRINE.
(Dove Scholar.)

RECITATION WITH MUSIC—"Dagobert the Jester" ... *Anon.*

RECITATION—MISS MURIEL CROWDY.

VOCALIST—MR. GERALD HARRIS.

ANDANTE }
ALLEGRO MODERATO } —From Concerto (Op. 20)—Pianoforte *Scriabine*

MISS LILIAN GASKELL.

SONG— ... "Bell Song" (*Lakmé*) ... *Délibes*

MISS ETHEL BILSLAND.

LARGHETTO }
RONDO } —From Concerto in D—Violin ... *Beethoven*

MISS MURIEL M. WANNELL.
(Associated Board Exhibitioner.)

CONCERT ARIA—"Penelope weaving a garment" (*Odysseus*) *Max Bruch*

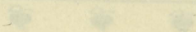
MISS IDA KIDDER.

SCHERZO FROM FOURTH CONCERTO—Pianoforte... *Litolff*

MISS EVANGELINE LIVENS.
(Ada Lewis Scholar.)

BROADWOOD CONCERT GRAND PIANOFORTE.

PROGRAMME.



Concerto in A—Pianoforte

MR. HERBERT SPENCER

Waltz (MS)—"The Breeze of the four days"
(London)

THE HILTON STARS

First Movement—Trio Concerto (Op. 91)—Violin
(London)

MR. HERBERT SPENCER
(Don't forget)

Recitativo with Piano—"The Breeze of the four days"

THE HILTON STARS



Concerto in A—Pianoforte

Waltz (MS)—"The Breeze of the four days"
(London)

THE HILTON STARS

First Movement—Trio Concerto in B—Violin
(London)

MR. HERBERT SPENCER
(Don't forget)

Concerto in A—Pianoforte

MR. HERBERT SPENCER

Waltz (MS)—"The Breeze of the four days"
(London)

THE HILTON STARS
(Don't forget)

Concerto in A—Pianoforte

PROGRAMME.

FRIDAY, APRIL 3rd, 1914.

.....
*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*
.....

CONCERTO IN A—Pianoforte Liszt
MR. BERNARD JELLEN.

SONG (MS.) "The Rhyme of the four birds" *Elsie Marian Nye.*
(Student.)
MISS ELEANOR EVANS.

GRAY bird! gray bird! bird that brings the spring,
Swing athwart the frosty sky, opal throat agleam;
In your beak a daffodil, violets 'neath your wing—
Gray bird! gray bird! bird that brings the spring!

Blue bird! blue bird! call the summer home,
In the dusk of living green, pause awhile and rest;
Flit from forth the drowsy sky, light as wind-spun foam—
Blue bird! blue bird! call the summer home!

Brown bird! brown bird! autumn follows fast,
Under tarnished silver skies flaunt the woods aflame;
Light your wing as withered leaves, swinging through the blast—
Brown bird! brown bird! autumn follows fast!

White bird! white bird! silent bird and swift!
Float from out the frozen north like a living dream,
Where the scarlet of the lights stains the brooding drift—
White bird! white bird! silent bird and swift!

FIRST MOVEMENT (ALLEGRO)—From
Concerto (Op. 61)—Violin *Elgar.*

MR. HERBERT J. BRINE.
(Dove Scholar.)

RECITATION WITH MUSIC—"Dagobert the Jester" *Anon.*

RECITATION—MISS MURIEL CROWDY.

VOCALIST—MR. GERALD HARRIS.

ANDANTE } From Concerto (Op. 20)
ALLEGRO MODERATO } —Pianoforte *Scriabine.*

MISS LILIAN GASKELL.

SONG... .. "Bell Song" (*Lakmé*)... .. *Délibes.*

MISS ETHEL BILSLAND.


 Ÿ va la jeune Indoue,
 Fille des Parias,
 Quand la lune se joue
 Dans les grands mimosas ?
 Elle court sur la mousse
 Et ne se souvient pas,
 Que partout on repousse
 L'enfant des parias.
 Le long des lauriers roses,
 Rêvant de douces choses, Ah !
 Elle passe sans bruit,
 Et riant à la nuit.
 Là-bas dans la forêt plus sombre,
 Quel est ce voyageur perdu ?
 Autour de lui des yeux brillent dans l'ombre,
 Il marche encore au hasard éperdu !

Les fauves rugissent de joie
 Ils vont se jeter sur leur proie,
 La jeune fille accourt et brave leurs fureurs;
 Elle a dans sa main la baguette,
 Où tinte la clochette
 Des charmeurs? Ah!
 L'étranger la regarde,
 Elle reste éblouie,
 Il est plus beau que les Rajahs!
 Il rougira, s'il sait qu'il doit la vie,
 A la fille des Parias.
 Mais lui, l'endormant dans un rêve,
 Jusque dans le ciel il l'enlève,
 En lui disant, ta place est là!
 C'était Vishnou, fils de Brahma!
 Depuis ce jour au fond des bois,
 Le voyageur entend parfois,
 Le bruit léger de la baguette
 Où tinte la clochette,
 Des charmeurs. Ah!

LARGHETTO }
 RONDO } —From Concerto in D—Violin ... *Beethoven.*

MISS MURIEL M. WANNELL.

(Associated Board Exhibitioner.)

CONCERT ARIA, "Penelope weaving a garment" (*Odysseus*)
Max Bruch.

MISS IDA KIDDER.

THIS garment by day I weave in my sorrow,
 And ravel the web in the still hour of night;
 Thus wearying long, yet my tears greet the morrow,
 Hope vanishes as the long years take flight!
 Where art thou, my husband?
 Hath bitter Fate borne thee down into hateful Hades' abyss?

Or by tempests toss'd art thou roving upon the wide way'd and
billowy sea?

Or dost thou stray on the billowy sea?

Return, my Odysseus, return, oh my husband!

Come, ere this garment my hands shall have wrought;

Th' importunate suitors with boldness assail thy devoted spouse!

Unjustly despoiling thy son of his birth-right,

Each day do they dare 'neath thy roof to carouse!

Return, my Odysseus! my husband!

SCHERZO FROM FOURTH CONCERTO—Pianoforte *Litolff*

Miss EVANGELINE LIVENS.

(Ada Lewis Scholar.)

BROADWOOD CONCERT GRAND PIANOFORTE.

A SHORT HISTORY OF THE Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefitting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His late Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian

Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "*Il Barbière*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall, Piccadilly, and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the least of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of His late Majesty King Edward VII., then Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers.

This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

A special training course for teachers has been instituted to meet the increased and increasing demands made upon the teachers of to-day, with the purpose of enabling those persons already advanced as performers to obtain that special equipment which is now being recognised as essential to the proper and adequate discharge of the duties of a teacher. It has been designed with the further object of showing the extreme importance of General Musicianship (comprising Ear-training, a knowledge of the methods of dealing with School Class-Singing, and the practical application of Harmony-Study) in relation to all work on the instrumental side. Successful candidates at the examination held in connection with this Course receive the distinction of Associateship (A.R.A.M.).

Throughout the period extending from March, 1823, to July, 1911, the work of the Academy had been carried on at Tenterden Street, Hanover Square, beginning with one house and adding others as the number of pupils increased, until at last six houses were absorbed and no further extension could be made. The need for more commodious and more suitable premises having become urgent, the Directors secured a new site in the Marylebone Road, and the foundation stone of the new building was laid by Lord Strathcona on July 14, 1910. The building is now completed, and the work of the Academy was transferred to it in time to commence the new session at Michaelmas, 1911. The building was formally opened by His Royal Highness Prince Arthur of Connaught on Saturday, 22nd June, 1912. The new Academy is central and easily reached; it is near the termini of three main lines (*viz.*, Great Western, Great Central, and London and North Western Railways), and is conveniently situated also for access by various "Tubes" and omnibus services.

Though they could not forsake the old home of the Academy without feelings of regret, the Governing Bodies feel much gratification in being able to provide a building specially designed for the work of the School and affording the professors and students ample accommodation for carrying on their studies under better conditions than were obtainable in the old building.

Further information will be supplied by the Secretary on application.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

For list of Subscribing Members, see pp. 28 to 33.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see p. 23). Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-seven Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years ; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise :—

Scholarship.	Subject.	Date of next Competition.
*STERNDALE BENNETT	Any branch of Music	April, 1914
*BAUME (MANX)	Any branch of Music	September, 1915
*HENRY SMART	Composition or Organ	September, 1914
*LISZT	Composition or Pianoforte	September, 1915
*G. A. MACFARREN	Composition	September, 1916
*SIR MICHAEL COSTA	Composition	September, 1916
*GORING THOMAS	Composition	September, 1916
*JOSEPHINE TROUP	Composition	September, 1916
†WESTMORLAND	Singing	Annually in Dec.
†FAREPA-ROSA	Singing	April, 1914
‡JOHN THOMAS (WELSH)	Singing and Instru- mental alternately	September, 1914
‡SAINTON-DOLBY	Singing	September, 1916
‡GEORGE MENCE SMITH	Singing	January, 1916
†ROSS	Singing	October, 1915
†ANNE E. LLOYD EXHIBITION	Singing	Annually in July
†LILIAN ELDÉE	Singing	Conferred periodically
†POTTER EXHIBITION	Pianoforte	Annually in Dec.
*THALBERG	Pianoforte	April, 1914
‡SIR JOHN GOSS	Organ .. ..	.. ..
†STAINER EXHIBITION	Organ	Annually in Sept.
‡MAUD MARY GOOCH	Organ	September, 1914
*SAINTON	Violin	January, 1916
‡DOVE	Violin	September, 1914
*BROUGHTON PACKER BATH	Violin	December, 1915
*CHARLES OLDHAM	Violin	January, 1915
*BROUGHTON PACKER BATH	Violoncello	December, 1916
*ORCHESTRAL INSTRUMENTS (six) .. ..	.. ..	September, 1914
†ROSS	Wind Instruments	September, 1915
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	Annually in Nov.

Open. † Students of R.A.M. only. ‡ Those who have not studied at the R.A.M.

SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
† ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
* CAMPBELL CLARKE	Chosen by the Committee	September, 1915
† THOMAS THRELFALL	Chosen by the Committee	September, 1915
† MARY BURGESS MEMORIAL FUND ..	Any branch of Music	
* Open. † Students of R.A.M. only.	† Those who have not studied at the R.A.M.	

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-seven Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

- CHARLES LUCAS PRIZE for Composition.
- CHARLES MORTIMER PRIZE for Composition.
- BATTISON HAYNES PRIZE for Composition.
- HINE PRIZE for Composition.
- PAREPA-ROSA PRIZE for Singing.
- SAINTON-DOLBY PRIZE for Singing.
- RUTSON MEMORIAL PRIZES (Two) for Singing.
- GOLDBERG PRIZE for Singing.
- SWANSEA EISTEDDFOD PRIZE for Singing.
- MARIO PRIZE for Singing.
- STERNDALE BENNETT PRIZE for Pianoforte Playing.
- WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.
- FREDERICK WESTLAKE PRIZE for Pianoforte Playing.
- ALEXANDER ROLLER MEMORIAL PRIZE for merit as a Pianist.
- THE MESSRS. CHALLEN & Co. PRIZE for Pianoforte Playing.
- THE MESSRS. CHAPPELL & Co. PRIZE for Pianoforte Playing.
- MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.
- HANNAH MAYER FITZROY PRIZE for Violin Playing.
- BONAMY DOBREE PRIZE for Violoncello playing.
- JULIA LENEY PRIZE for Harp Playing.
- R.A.M. CLUB PRIZE for various branches of study.
- CHARLES RUBE PRIZE for various branches of study.
- CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.
- ALBERT HUNT Shakespearean Prize for Elocution.
- GILBERT R. BETJEMANN MEMORIAL PRIZE for Operatic Singing.
- RIDLEY PRENTICE PRIZE for Teaching.
- DOVE PRIZE for General Excellence, Assiduity, and Industry.
- LESLEY ALEXANDER GIFT for Ensemble Playing. [triennially].
- THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded

PRIZES—*continued.*

THE JOSEPH MAAS PRIZE (independent of the Academy) for
 THE MANNS MEMORIAL PRIZE. [Singing.
 EDWARD W. NICHOLLS PRIZE for Pianoforte Playing.
 ARTHUR BEARE PRIZE for Violin Playing.
 PHILIP L. AGNEW PRIZE for Pianoforte Playing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as Students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 2 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 21.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term are payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 34), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.

HARMONY AND COUNTERPOINT.

COMPOSITION.

SOLO SINGING.

SIGHT SINGING AND MUSICAL DICTATION.

CHORAL SINGING.

CHOIR TRAINING.

PIANOFORTE.

,, ACCOMPANIMENT.

HARP.

ORGAN.

VIOLIN.

VIOLA.

VIOLONCELLO.

DOUBLE-BASS.

WIND INSTRUMENTS.

OTHER ORCHESTRAL INSTRUMENTS.

ENSEMBLE PLAYING (Chamber Music).

CONCERTED MUSIC (Instrumental and Vocal).

ORCHESTRAL PLAYING.

MILITARY MUSIC.

*DICTION AND ELOCUTION.**OPERATIC SINGING AND ACTING.**DRAMA.**DEPORTMENT.**FENCING AND PHYSICAL DRILL.**DANCING.**STAGE DANCING.**ITALIAN.**FRENCH.**GERMAN.*

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a Second Study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as Second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers and singers, on payment of an additional fee. Student

NOTE.—With respect to the subjects in Italics see p. 22.

who discontinue their General Studies may remain in this class on payment of a fee of 8 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 22.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given occasionally on Wednesday afternoons. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight-Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

6.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

7.—Orchestral Practice—Five hours per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Ensemble Playing—Six hours per week, if approved by the Principal.

9.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

10.—Wind Instrument Students accepted under the arrangement referred to on page 19 receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight-Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8 and 9 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students:—Dramatic Class and one half-hour private lesson weekly.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Deportment followed by Dancing.

*Elements of Music followed by Sight-Singing.

Elocution Students:—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

*Elements of Music followed by Sight-Singing.

A Special Training course for teachers is available. *See separate Prospectus.*

FEES.

The fees payable by ordinary Students are:—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	1	1	0
Tuition Fees, for ordinary Curriculum, per Term	12	12	0
Tuition Fees for the Curriculum set forth in par. 10, p. 21, (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Additional Second Study, one lesson per week	2	2	0
Operatic Class (Ordinary Students)	1	11	6
" " (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
" " (Students who discontinue all other subjects)	3	3	0
†Diction	1	1	0
Elocution	1	1	0
Accompaniment	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing (per course of twelve lessons)	2	2	0
Italian	1	1	0
French	1	1	0
German	1	1	0
Special Training course Lecture-Lessons as per Special Prospectus.	1	1	0

* Not obligatory.

† Free to students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a Special Fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London County and Westminster Bank, Regent's Park Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all), with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1913-14.

Michaelmas Term began MONDAY, 22nd SEPTEMBER, 1913, and closed on SATURDAY, 13th DECEMBER, 1913.

Lent Term began MONDAY, 12th JANUARY, 1914, and closes on SATURDAY, 4th APRIL, 1914.

Midsummer Term begins MONDAY, 4th MAY, 1914, and closes on SATURDAY, 25th JULY, 1914.

ENTRANCE EXAMINATIONS, 1913-14.*

Entrance Examinations will be held:—

For the Midsummer Term, FRIDAY, 1st MAY, 1914, at 2.

For the Midsummer Half-Term, WEDNESDAY, 10th JUNE, 1914, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight-Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 19, Paying Students, para. 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters A.R.A.M. (See Regulation (a), p. 26.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works. By the Deed of Gift it is provided that "all members of the Corporate Body and Students in the R.A.M. and any other person who has the special permission of either of the Donors, the Principal, Curator, or Secretary of the Academy, shall have access during Term time, from 10 to 5 daily, except on Saturdays, when the Library is closed at 1 o'clock."

THE LENDING LIBRARY.

The Music Library, which has been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

The Royal Academy of Music has received a welcome gift in the form of some 200 volumes of Music, chiefly consisting of old church music and modern operas of the French School. This was the bulk of the library formed by the late Arthur Prendergast, and it includes nearly the entire vocal and instrumental works of Charles Gounod, Ballets by Délibes, Widor, &c., Operas by Rubinstein, Meyerbeer, Wagner, Mozart, Gluck and many others. The church music comprises, besides the Masses of Haydn, Mozart and Cherubini, many volumes of Anthems and Services by the great English Church composers.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. Two practice organs have, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when convenient.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.
- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

- (i).—Honorary Members appointed by the Committee of Management, in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by His late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. The fee payable is £5 5s., and successful candidates thereat are created, by the Directors, Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 10,993 Candidates have presented themselves for this examination, of whom an average of 29·6 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, October 31.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

An Examination of persons who are, or desire to become, engaged in Voice-Culture and the Teaching of Class Singing for Children is now established. The said Examination is held at the Royal Academy of Music, and is open to all persons, irrespective of age, and whether educated at the Academy or elsewhere. The Examination is held twice a year during the Academy Easter and Christmas Vacations. The fee payable is £3 3s., and successful candidates receive a certificate of proficiency. As a preparation for the above-named Examination, courses of Lectures are given at the Academy periodically. These Lectures are open to students and non-students on payment of a small fee.

Subscribing Members.

Subscribing Members will greatly oblige by promptly informing the Secretary of any change of address, etc., affecting themselves.

	Annual Subscriptions.			Donations or Life Subscriptions.		
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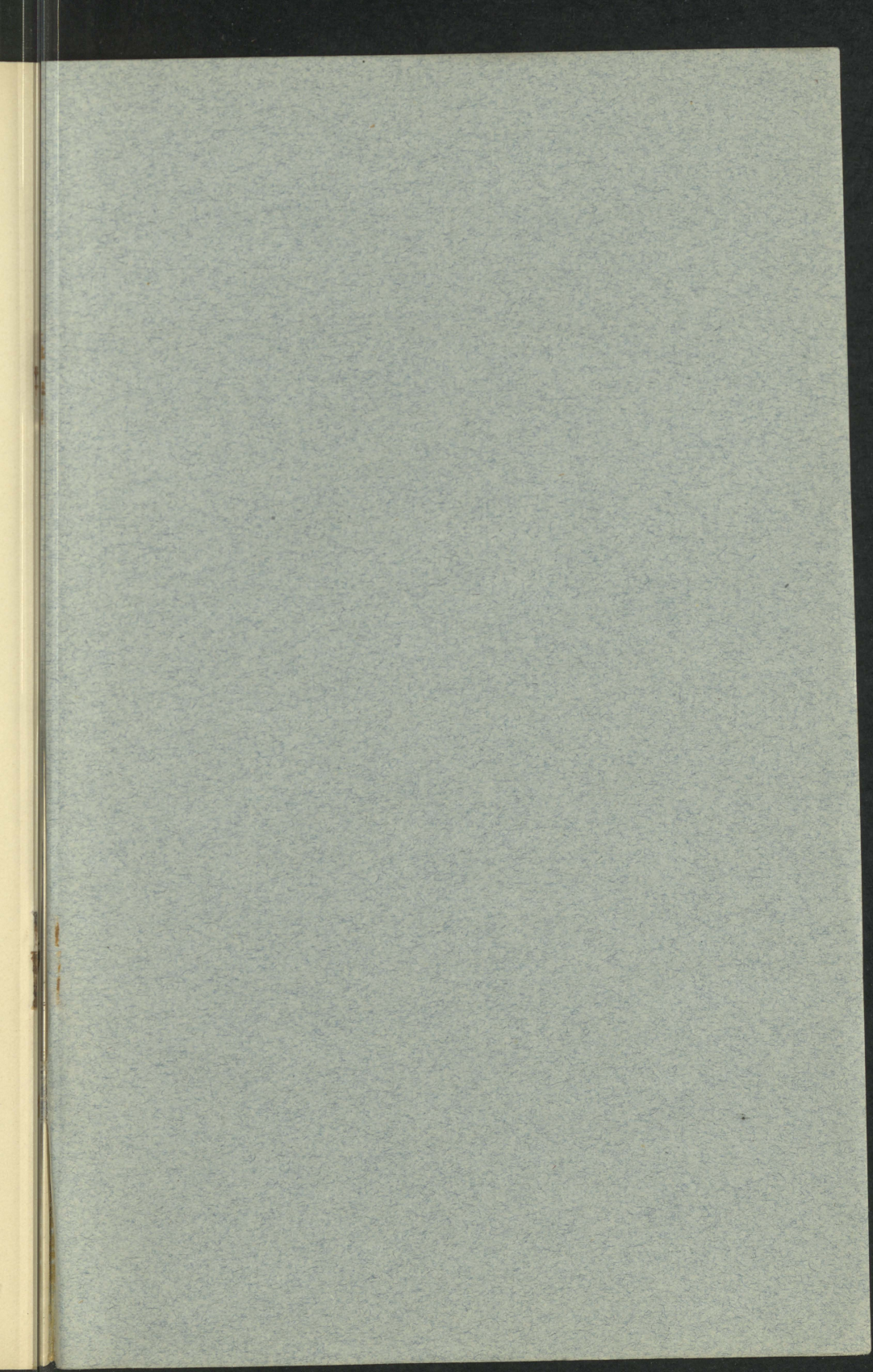
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MAY 9TH, 1914.

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-
1. ALLEGRO MA NON TROPPO - - - - *Beethoven*
(First movement of Concerto).

MURIEL WANNELL.

2. CONCERTO IN A MINOR AND MAJOR - - *Glazounow*

KATHLEEN PETTS.

3. THREE SHAKESPEARIAN SONGS - - *Roger Quilter*

MRS. ROWSBY WOOF.

4. ROMANCE IN A MINOR - - - - *Bruch*

KATE GOLDSCHMIDT.

5. CONCERTO IN E MINOR - - - - *Mendelssohn*

WINIFRED SMALL.

AT THE PIANO - - - - ROWSBY WOOF

1914



THE DUKE'S HALL

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Programme of

FIRST PERFORMANCE OF AN OPERA

BY

A. C. MACKENZIE

The Cricket on the Hearth

(AFTER CHARLES DICKENS)

(Words and Lyrics by the late JULIAN STURGIS)

BY

Members of the R.A.M. Operatic Class and Orchestra

Under the direction of Mr. CAIRNS JAMES and Mr. EDGARDO LÈVI

Saturday, June 6th, at 2.30.

ON THIS OCCASION THE PERFORMANCE WILL BE CONDUCTED BY
THE COMPOSER.

"THE CRICKET ON THE HEARTH."

CHARACTERS.

	CAST A.	CAST B.
John Peerybingle (the Carrier) ...	MR. ROBERT PITT	MR. CECIL SIMMS
Caleb Plummer (an Old Toymaker) ...	MR. RAYMOND ELLIS	MR. ERNEST BUTCHER
Edward (the Stranger—his Son) ...	MR. GERALD HARRIS	MR. WILLIE MICHAEL
Mr. Tackleton (Toy Merchant) ...	MR. FANCOURT	MR. LEONARD HUBBARD
Dot (John's Wife)	MISS LILY FAIRNEY	MISS MAY PURCELL
Bertha (Caleb's Blind Daughter) ...	MISS NELLIE EVANS	MISS LOUISE BROOKS
May Fielding (Betrothed to Tackleton) ..	MISS WINIFRED BURNAND	MISS WINIFRED BURNAND
The Cricket-fairy... ..	MISS TOMES <i>(Nellie Innes)</i>	MISS GWENNY ROBERTS
Tilly Slowboy (Servant to Dot) ...	MISS MURIEL CROWDY	MISS MAY KEENE

CHORUS OF FAIRIES.

MISSSES NINA ARONOFF, STELLA M. BAUDRIER, MARIANNE BRAHAM, IVY HOLT, EIRLYS LLOYD WILLIAMS, MABEL JAMES, SYBIL MANNERING, VIOLET MILES, MARIE MACKIE, BEATRICE PURDOM, NORAH PENGELLY, ETHEL KALTENBACH, AGNES RAYSON, ADA ROGALSKY, MARY ROSCOE, BESSIE KIEK, ZOË KOERNER, EVA TURNER, KATIE SIMPSON, IRENE VANDYKE.

SCENES:

ACT I.—A Room in the Carrier's House.

ACT II.—Caleb Plummer's Dwelling.

ACT III.—The same as in Act I.

Period: About 1840.

CONDUCTORS: EDGARDO LÈVI AND A. C. MACKENZIE.

The Opera produced by CAIRNS JAMES.

PROGRAMME—PRICE THREEPENCE.

THE STORY.

THE OVERTURE TELLS HOW "THE KETTLE BEGAN IT."

ACT I.



HE Cricket-fairies gather round John Peerybingle's hearth at the "Call of strange humanity" and resolve to watch over his wife's welfare. Home-coming of the Carrier with a stranger, whom he has found sitting by the roadside. Caleb Plummer's son Edward, disguised as an old man, reveals his identity to Dot, his former playmate, and claims her help in preventing the marriage of his sweetheart, May Fielding, to Mr. Tackleton.

Edward, who has been long absent abroad and is thought to be dead, wishes to assure himself of May's faithfulness.

Dot consents to keep his secret and enters into the plan.

Old Plummer now comes to receive goods on behalf of his grim and harsh employer Tackleton, who follows him to see whether his wedding-cake has arrived. The latter makes himself, as usual, very unpleasant. After their departure, Dot invites the "unknown" to remain until he is "called for," and John somewhat reluctantly agrees to the proposal. Their guest retires for the night, and the loving couple sit down by the fire-side. The Crickets begin to chirp, the fairies re-appear, and the curtain falls on a picture of domestic happiness and contentment.

ACT II.

Caleb and his blind daughter Bertha are discovered surrounded by the cheap toys upon which they are at work. The old man has always kept the knowledge of his extreme poverty, the bareness of his dwelling, from the girl, who believes their employer to be a generous and lovable man, in spite of his gruff manners.

According to their annual custom, Dot and John arrive, with Tilly Slowboy, the baby and a large hamper of provisions, to "celebrate their wedding-day" in Caleb's house. May Fielding's marriage to Tackleton is casually spoken of, to the astonishment of the blind girl, who has come to regard him with more than friendly feelings. They all retire, and Tackleton enters with his betrothed, followed, anon, by the "unknown" and John, all of whom have been invited to share the good cheer.

While at table Caleb sings his favourite drinking-song. Edward, hardly able to repress his ill-humour, follows with another ditty, and forgets that he has pretended to be stone-deaf. Tackleton's suspicions are now thoroughly awakened. "More singing! more!" John proposes the health of "Bridegroom and Bride," and Edward, no longer able to restrain himself, sings a bitter song of mock-congratulation, "December and Sweet May," which causes much consternation. Dot and Edward slip quietly out, and are presently seen, in consultation, at a window of the adjacent Toy-warehouse. Most effectively the mischievous Tackleton points out the figures to the Carrier, whose mind is now completely poisoned, and the merry supper party breaks up. John is in the depths of jealous despair; Tackleton is triumphant; while old Caleb, in total ignorance of the intrigue and partly in a maundering condition, continues to troll out his interminable "We'll drown it in the bowl, my boys!"

ACT III.

MIDNIGHT.—The fairies have re-assembled in Peerybingle's home, and their Queen, foreseeing danger, decides to remain to "teach man's heart, by love or fear."

Dot, Edward, and John return from the supper, and after saying "Good-night" the latter is left alone. *Melodrama*.—He broods over the imaginary treachery of his wife, and, after a time, works himself up into a frenzy of jealousy. Seizing a gun, he rushes to Edward's door with the intention of breaking in upon him. But after a silence, during which he stands irresolute, the kindly cricket's chirping recalls him to his senses. He sits down disconsolately at the table, and presently falls into a deep slumber.

The Cricket-fairy now returns, and shows him a vision of his young wife, singing the while of her innocence.

At cock-crow the fairies quickly disappear, and John awakes a changed man. Break of dawn and John's morning hymn of thankfulness to God for having been saved from committing a crime.

Tackleton enters in the hope of learning the results of his mischief, but John turns fiercely upon him, declaring his firm belief in Dot. They retire. Dot has heard all, and breaks into a song of joy. Caleb and Bertha now come in, and Dot gradually breaks the news of Edward's return. A song is heard outside, and Edward enters singing, "It's my boy from the Golden South Americas!" He and May have just been married. When all has been explained to John, Tackleton, beaten and tamed, offers the use of his own wedding-cake, and is about to leave, but eventually accepts the situation and a hearty invitation to remain with the happy families.

The curtain descends upon an impromptu Country-dance in which all take part boisterously.

ORCHESTRA.

First Violins.

- *Miss E. Abraham.
- *Mr. H. J. Brine.
- * „ F. Howard.
- *Miss E. Loder.
- * „ C. K. Newell.
- * „ K. Petts.
- * „ M. Savory.

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- *Miss E. M. Cooke.
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- * „ S. Chyte.
- *Miss L. M. Gaskell.
- * „ E. Stevenson.

'Cellos.

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- *Miss F. Donaldson.
- * „ D. Griffiths.
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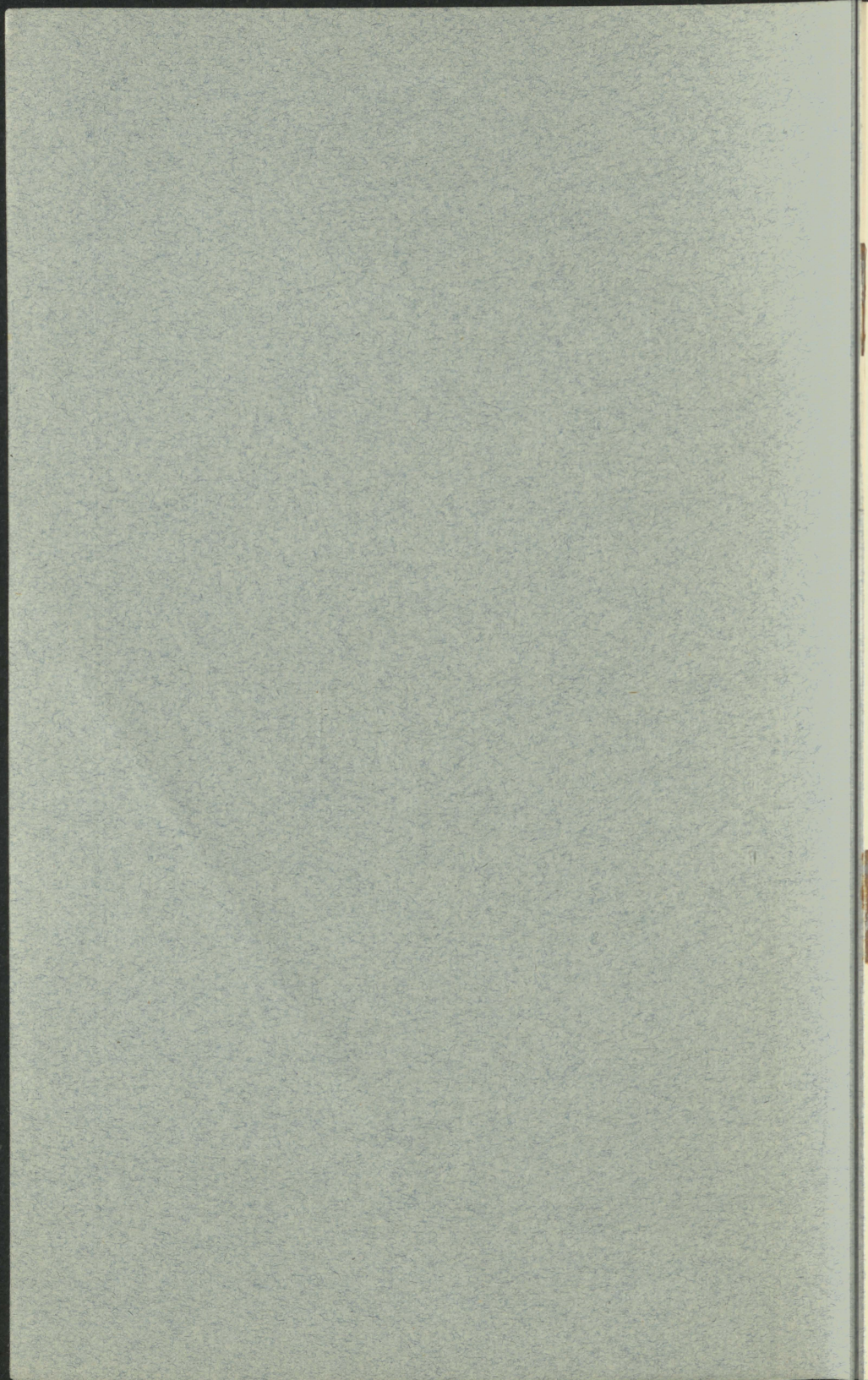
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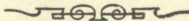
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❧ PROGRAMME. ❧



FIRST MOVEMENT FROM CONCERTO IN E FLAT—Pianoforte ... *Beethoven*

MR. VIVIAN LANGRISH.

(Liszt Scholar.)

SONG (MS.) "The Exile" *Eric Grant*

(Goring Thomas Scholar.)

MISS ETHEL BILSLAND

FIRST MOVEMENT FROM CONCERTO—Violin *Elgar*

MR. HERBERT J. BRINE.

(Dove Scholar.)

SONG "Che gelida manina" (*La Bohème*) *Puccini*

MR. FREDERICK SHAW.

TONE-POEM (MS.) FOR ORCHESTRA, "Morfa Rhuddlan" *Morfydd Owen*

(Goring Thomas Scholar.)

SONGS ... { "In Haven" } (Sea Pictures) *Elgar*
 { "Sabbath morning at sea" } Nos. 2 and 3

MISS MURIEL MICHELL.

KOL NIDREI—Violoncello *Max Bruch*

MASTER TITO BARBIROLI.

(Broughton Packer Bath Scholar.)

SONG "Prologue" (*Pagliacci*) ... *Leoncavallo*

MR. RAYMOND ELLIS.

CONCERTO IN C SHARP MINOR—Pianoforte ... *Rimsky-Korsakow*

MISS FRANCES HOOLEY.

BECHSTEIN CONCERT GRAND PIANOFORTE.

PROGRAMME.

TUESDAY, JULY 14th, 1914.

.....
*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*
.....

FIRST MOVEMENT FROM CONCERTO
IN E FLAT—Pianoforte *Beethoven.*

MR. VIVIAN LANGRISH.
(Liszt Scholar.)

SONG "The Exile" *Eric Grant*
(Goring Thomas Scholar.)

MISS ETHEL BILSLAND.

BY the sad waters of separation,
Where we have wandered by divers ways,
I have but the shadow and imitation
Of the old memorial days.

In music I have no consolation,
No roses are pale enough for me ;
The sound of the waters of separation
Surpasseth roses and melody.

By the sad waters of separation
Dimly I hear from an hidden place
The sigh of mine ancient adoration ;
Hardly can I remember your face.

If you be dead, no proclamation
Sprang to me over the waste, gray sea :
Living, the waters of separation
Sever for ever your soul from me.

No man knoweth our desolation ;
Memory pales of the old delight ;
While the sad waters of separation
Bear us on to the ultimate night.

Ernest Dowson.

FIRST MOVEMENT FROM CONCERTO—Violin ... *Elgar*

MR. HERBERT J. BRINE.

(Dove Scholar.)

SONG ... " Che gelida manina " (*La Bohème*) *Puccini*

MR. FREDERICK SHAW.

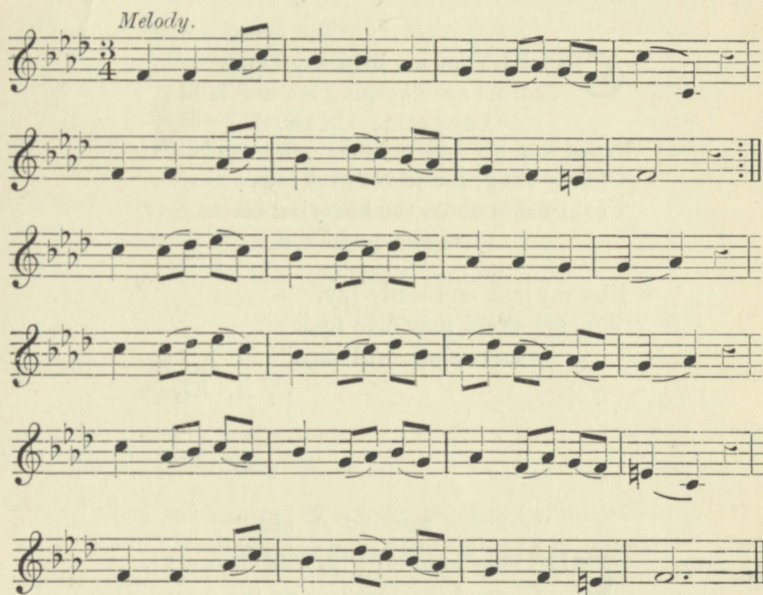
CHE gelida manina, se la lasci riscaldar, cercar che giova ? All buio non si trova. Ma per fortuna è una notte di luna e qui la luna l'abbiamo vicina. Aspetti signorina, le dirò con due parole chi son e che faccio come vivo. Vuole ? Chi son ? Sono un poeta. Che cosa faccio ? Scrivo. E come vivo ? Vivo.

In povertà mia lieta scialo da gran signore rime ed inni d'amore. Per sogni e per chimere, e per castelli in aria, l'anima ho milionaria. Talor dal mio forziere ruban tutti i gioielli due la drigli occhi belli. V'entrar con voi pur ora, ed i miei sogni usati e i bei sogni miei, tosto si dileguar ! Ma il furto non m'accora poichè, poichè v'ha preso stanza la dolce speranza ! Or che mi conoscete parlate voi deh ! parlate. Chi siete ? Vi piaccia dir !

TONE-POEM (MS.) FOR ORCHESTRA, "Morfa Rhuddlan"

Morfydd Owen

(Goring Thomas Scholar.)



“**W**ELSH tradition has always held that the great battle under Offa of Mercia and Caradoc is the one commemorated by the plaintive melody called ‘Morfa Rhuddlan,’ which has come down to us from a remote antiquity, but whose real origin is unknown. Nothing more pathetic exists in any language – it is the wail of a nation, faint and broken-hearted under a great disaster.

The cry is heard – the long loud wail,
 O’er flood and plain, o’er hill and dale ;
 It is the heart of Cymru bleeds
 For fallen sons and treacherous deeds.
 Dismay dwells in Caradoc’s halls :
 The royal minstrel, doleful, calls
 Forth from his harp a strain his own sad heart appals.”

(*Antiquities of Wales*—DR. NICHOLAS.)

SONGS { " In haven " } (Sea Pictures
 { "Sabbath morning at sea " } Nos. 2 and 3) *Elgar*

MISS MURIEL MICHELL.

" IN HAVEN."

CLOSELY let me hold thy hand,
 Storms are sweeping sea and land;
 Love alone will stand.

Closely cling, for waves beat fast,
 Foam flakes cloud the hurrying blast;
 Love alone will last.

Kiss my lips, and softly say,
 "Joy, sea-swept may fade to-day,
 Love alone will stay."

C. A. Elgar.

" SABBATH MORNING AT SEA."

THE ship went on with solemn face:
 To meet the darkness on the deep,
 The solemn ship went onward.
 I bowed down weary in the place;
 For parting tears and present sleep
 Had weighed mine eyelids downward.

The new sight, the new wondrous sight!
 The waters around me, turbulent,
 The skies, impassive o'er me,
 Calm in a moonless, sunless light,
 As glorified by even the intent
 Of holding the day glory!

Love me, sweet friends, this Sabbath day,
 The sea sings round me while ye roll
 Afar the hymn, unaltered,
 And kneel, where once I knelt to pray,
 And bless me deeper in your soul
 Because your voice has faltered.

And though this Sabbath comes to me
 Without the stolèd minister,
 And chanting congregation,
 God's Spirit shall give comfort. He
 Who brooded soft on waters drear,
 Creator on creation.

He shall assist me to look higher,
 Where keep the saints, with harp and song,
 An endless Sabbath morning,
 And, on that sea commixed with fire,
 Oft drop their eyelids raised too long
 To the full Godhead's burning.

From a poem by Mrs. Browning.

KOL NIDREI—Violoncello *Max Bruch*

MASTER TITO BARBIROLI.

(Broughton Packer Bath Scholar.)

SONG "Prologue" (*Pagliacci*) ... *Leoncavallo*

MR. RAYMOND ELLIS.

A WORD allow me ! sweet Ladies and Gentlemen,
 I pray you hear why alone I appear—
 I am the Prologue !

Our Author loves the custom of a Prologue to his story,
 And as he would revive for you the ancient glory,
 He sends me to speak before ye.
 But not to prate as once of old,
 That the tears of the actor are false, unreal ;
 That his sighs and cries, and the pain that is told,
 He has no heart to feel.
 No ! our author to-night a chapter will borrow
 From life, with its laughter and sorrow.

Is not the actor a man with a heart like you ?
 So 'tis for men that our author has written :
 And the story he tells you is true !
 A song of tender memories, deep in his list'ning heart,
 one day was ringing,
 And then, with a trembling hand, he wrote it,
 And mark'd the time with sighs and tears.
 Come, then, here on the stage you shall behold us in
 human fashion,
 And see the sad fruits of love and passion,
 Hearts that weep and languish ;
 Cries of rage and anguish, and bitter laughter !
 Ah ! think then, sweet people, when you look on us clad
 in our motley and tinsel,
 Ours are human hearts, beating with passion.
 We are but men like you, for gladness or sorrow.
 'Tis the same broad Heaven above us,
 The same wide lonely world before us !
 Will ye hear, then, the story,
 How it unfolds itself surely and certain ?
 Come, then ! Ring up the curtain !

CONCERTO IN C SHARP MINOR—Pianoforte *Rimsky-Korsakow*

MISS FRANCES HOOLEY.

BECHSTEIN CONCERT GRAND PIANOFORTE.

A SHORT HISTORY OF THE Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His late Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian

Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbière," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Cosi fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall, Piccadilly, and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the least of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of His late Majesty King Edward VII., then Prince of Wales.

The work of the "Associated Board" of the two great Chartered Schools of Music has produced excellent results. The scheme includes the Local Examination of Schools, as well as "Local Centre" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers.

This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

A special training course for teachers has been instituted to meet the increased and increasing demands made upon the teachers of to-day, with the purpose of enabling those persons already advanced as performers to obtain that special equipment which is now being recognised as essential to the proper and adequate discharge of the duties of a teacher. It has been designed with the further object of showing the extreme importance of General Musicianship (comprising Ear-training, a knowledge of the methods of dealing with School Class-Singing, and the practical application of Harmony-Study) in relation to all work on the instrumental side. Successful candidates at the examination held in connection with this Course receive the distinction of Associateship (A.R.A.M.).

Throughout the period extending from March, 1823, to July, 1911, the work of the Academy had been carried on at Tenterden Street, Hanover Square, beginning with one house and adding others as the number of pupils increased, until at last six houses were absorbed and no further extension could be made. The need for more commodious and more suitable premises having become urgent, the Directors secured a new site in the Marylebone Road, and the foundation stone of the new building was laid by Lord Strathcona on July 14, 1910. The building is now completed, and the work of the Academy was transferred to it in time to commence the new session at Michaelmas, 1911. The building was formally opened by His Royal Highness Prince Arthur of Connaught on Saturday, 22nd June, 1912. The new Academy is central and easily reached; it is near the termini of three main lines (*viz.*, Great Western, Great Central, and London and North Western Railways), and is conveniently situated also for access by various "Tubes" and omnibus services.

Though they could not forsake the old home of the Academy without feelings of regret, the Governing Bodies feel much gratification in being able to provide a building specially designed for the work of the School and affording the professors and students ample accommodation for carrying on their studies under better conditions than were obtainable in the old building.

Further information will be supplied by the Secretary on application.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1880, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

For list of Subscribing Members, see pp. 28 to 33.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see p. 23). Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-seven Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years ; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise :—

Scholarship.	Subject.	Date of next Competition.
*STERDALE BENNETT	Any branch of Music	April, 1916
*BAUME (MANK)	Any branch of Music	September, 1915
*HENRY SMART	Composition or Organ	September, 1914
*LISZT	Composition or Pianoforte ..	September, 1915
*G. A. MACFARREN	Composition ..	September, 1916
*SIR MICHAEL COSTA	Composition ..	September, 1916
*GORING THOMAS.. ..	Composition ..	September, 1916
*JOSEPHINE TROUP	Composition ..	September, 1916
†WESTMORLAND	Singing	Annually in Dec.
†PAREPA-ROSA	Singing	April, 1916
†JOHN THOMAS (WELSH).. ..	Singing and Instru- mental alternately	September, 1914
†SAINTON-DOLBY	Singing	September, 1916
†GEORGE MENCE SMITH.. ..	Singing	January, 1916
†ROSS	Singing	October, 1915
†ANNE E. LLOYD EXHIBITION ..	Singing	Annually in July
†LILIAN ELDEE	Singing	Conferred periodically
†POTTER EXHIBITION	Pianoforte	Annually in Dec.
*THALBERG	Pianoforte	April, 1916
†SIR JOHN GOSS	Organ	Annually in Sept.
†STAINER EXHIBITION	Organ	September, 1914
†MAUD MARY GOOCH	Organ	January, 1916
*SAINTON	Violin	September, 1914
†DOVE	Violin	December, 1915
*BROUGHTON PACKER BATH ..	Violin	January, 1915
*CHARLES OLDHAM	Violoncello	December, 1916
*BROUGHTON PACKER BATH ..	.. ..	September, 1914
*ORCHESTRAL INSTRUMENTS (six)	.. ..	September, 1915
†ROSS	Wind Instruments ..	September, 1915
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	Annually in Nov.

Open. † Students of R.A.M. only. ‡ Those who have not studied at the R.A.M.

SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
‡ ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
* CAMPBELL CLARKE	Chosen by the Committee	September, 1915
‡ THOMAS THRELFALL	Chosen by the Committee	September, 1915
‡ MARY BURGESS MEMORIAL FUND ..	Any branch of Music	
* Open. † Students of R.A.M. only.	† Those who have not studied at the R.A.M.	

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-seven Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

- CHARLES LUCAS PRIZE for Composition.
- CHARLES MORTIMER PRIZE for Composition.
- BATTISON HAYNES PRIZE for Composition.
- HINE PRIZE for Composition.
- PALEPA-ROSA PRIZE for Singing.
- SAINTON-DOLBY PRIZE for Singing.
- RUTSON MEMORIAL PRIZES (Two) for Singing.
- GOLDBERG PRIZE for Singing.
- SWANSEA EISTEDDFOD PRIZE for Singing.
- MARIO PRIZE for Singing.
- STERNDALÉ BENNETT PRIZE for Pianoforte Playing.
- WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.
- FREDERICK WESTLAKE PRIZE for Pianoforte Playing.
- ALEXANDER ROLLER MEMORIAL PRIZE for merit as a Pianist.
- THE MESSRS. CHALLEN & Co. PRIZE for Pianoforte Playing.
- THE MESSRS. CHAPPELL & Co. PRIZE for Pianoforte Playing.
- MESSRS. W. E. HILL & Sons' PRIZE for Violin Playing.
- HANNAH MAYER FITZROY PRIZE for Violin Playing.
- BONAMY DOBREE PRIZE for Violoncello playing.
- JULIA LENEY PRIZE for Harp Playing.
- R.A.M. CLUB PRIZE for various branches of study.
- CHARLES RUBE PRIZE for various branches of study.
- CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.
- ALBERT HUNT Shakespearean PRIZE for Elocution.
- GILBERT R. BETJEMANN MEMORIAL PRIZE for Operatic Singing.
- RIDLEY PRENTICE PRIZE for Teaching.
- DOVE PRIZE for General Excellence, Assiduity, and Industry.
- LESLEY ALEXANDER GIFT for Ensemble Playing. [triennially].
- THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded

PRIZES—*continued.*

THE JOSEPH MAAS PRIZE (independent of the Academy) for
 THE MANNS MEMORIAL PRIZE. [Singing.
 EDWARD W. NICHOLLS PRIZE for Pianoforte Playing.
 ARTHUR BEARE PRIZE for Violin Playing.
 PHILIP L. AGNEW PRIZE for Pianoforte Playing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as Students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 2 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 21.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term are payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 34), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 „ ACCOMPANIMENT.
 HARP.
 ORGAN.
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE-BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 MILITARY MUSIC.
 DICTION AND ELOCUTION.
 OPERATIC SINGING AND ACTING.
 DRAMA.
 DEPORTMENT.
 FENCING AND PHYSICAL DRILL.
 DANCING.
 STAGE DANCING.
 ITALIAN.
 FRENCH.
 GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a Second Study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as Second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers and singers, on payment of an additional fee. Students

NOTE.—With respect to the subjects in Italics, see p. 22.

who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 22.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given occasionally on Wednesday afternoons. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight-Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

6.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

7.—Orchestral Practice—Five hours per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Ensemble Playing—Six hours per week, if approved by the Principal.

9.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

10.—Wind Instrument Students accepted under the arrangement referred to on page 19 receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight-Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8 and 9 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students:—Dramatic Class and one half-hour private lesson weekly.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Deportment followed by Dancing.

*Elements of Music followed by Sight-Singing.

Elocution Students:—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

*Elements of Music followed by Sight-Singing.

A Special Training course for teachers is available. See separate Prospectus.

FEES.

The fees payable by ordinary Students are:—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	1	1	0
Tuition Fees, for ordinary Curriculum, per Term	12	12	0
Tuition Fees for the Curriculum set forth in par. 10, p. 21, (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Additional Second Study, one lesson per week	2	2	0
Operatic Class (Ordinary Students)	1	11	6
“ “ (Students who discontinue all other subjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
“ “ (Students who discontinue all other subjects)	3	3	0
†Diction	1	1	0
Elocution	1	1	0
Accompaniment	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing and Physical Drill (per course of twelve lessons)	1	11	6
Italian	1	1	0
French	1	1	0
German	1	1	0
Special Training course Lecture-Lessons as per Special Prospectus.			

* Not obligatory.

† Free to students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a Special Fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London County and Westminster Bank, Regent's Park Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all), with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1914-15.

Michaelmas Term begins MONDAY, 21st SEPTEMBER, 1914, and closes on SATURDAY, 12th DECEMBER, 1914.

Lent Term begins THURSDAY, 7th JANUARY, 1915, and closes on WEDNESDAY, 31st MARCH, 1915.

Midsummer Term begins MONDAY, 3rd MAY, 1915, and closes on SATURDAY, 24th JULY, 1915.

ENTRANCE EXAMINATIONS, 1914-15.*

Entrance Examinations will be held :—

For the Michaelmas Term, THURSDAY, 17th SEPTEMBER, 1914, at 9.30.

For the Michaelmas Half-Term, WEDNESDAY, 28th OCTOBER, 1914, at 3.

For the Lent Term, MONDAY, 4th JANUARY, 1915, at 2.

For the Lent Half-Term, MONDAY, 15th FEBRUARY, 1915, at 3.

For the Midsummer Term, FRIDAY, 30th APRIL, 1915, at 2.

For the Midsummer Half-Term, WEDNESDAY, 9th JUNE, 1915, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows :

For Principal Studies, Harmony, Sight-Singing, Elocution, and Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 19, Paying Students, para. 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters A.R.A.M. (See Regulation (a), p. 26.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1908, in Memory of their Mother.)

This library contains about 350 scores of modern works. By the Deed of Gift it is provided that "all members of the Corporate Body and Students in the R.A.M. and any other person who has the special permission of either of the Donors, the Principal, Curator, or Secretary of the Academy, shall have access during Term time, from 10 to 5 daily, except on Saturdays, when the Library is closed at 1 o'clock."

THE LENDING LIBRARY.

The Music Library, which has been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

The Royal Academy of Music has received a welcome gift in the form of some 200 volumes of Music, chiefly consisting of old church music and modern operas of the French School. This was the bulk of the library formed by the late Arthur Prendergast, and it includes nearly the entire vocal and instrumental works of Charles Gounod, Ballets by Délibes, Widor, &c., Operas by Rubinstein, Meyerbeer, Wagner, Mozart, Gluck and many others. The church music comprises, besides the Masses of Haydn, Mozart and Cherubini, many volumes of Anthems and Services by the great English Church composers.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments, under the supervision of the House Committee and the Secretary, and, as nearly as possible, at cost price.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. Two practice organs have, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when convenient.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiate-ship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.
- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

- (i).—Honorary Members appointed by the Committee of Management in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student, or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by His late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. The fee payable is £5 5s., and successful candidates thereat are created, by the Directors, Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 10,993 Candidates have presented themselves for this examination, of whom an average of 29.6 per cent. have passed.

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The Course will consist of a series of Lecture-Lessons by specialists in the following subjects:—

- (I) The teaching of Children.
- (II.) The Fundamentals of teaching Pianoforte Technique and Interpretation.
- (III^a.) The teaching of Ear-Training and Sight-Singing.
- (III^b.) The teaching of Voice-Culture and Class-Singing for Children.
- (IV.) The teaching of Harmony—aural and written.
- (V.) The teaching of Phrasing and Musical Analysis (including the study of Form).
- (VI.) The Principles of the Art of Teaching.

The Course will also include one individual lesson per week in Pianoforte Playing. Although this is optional in certain cases,* it is desirable that those entering for the Course shall take this weekly lesson.

All the above-named Lecture-Lessons are designed with the primary object of being a TRAINING IN TEACHING, and students attending them may from time to time be called upon to give practical demonstration of points specified by the Lecturers.

The fee for the Teachers' Training Course (to include *all* Lecture-Lessons and, in addition, one lesson per week in Pianoforte-Playing) is Twelve guineas (£12 12s. 0d.) per term.

The fee for the above Course (excluding the lesson in Pianoforte-Playing) is eight guineas (£8 8s. 0d.) per term.

In addition, there is an entrance fee of two guineas. This entrance fee is not required from Students already in the Academy.

Persons who are exempt from attendance at the lectures on Ear-Training and Voice-Culture will pay two guineas less per term.

Persons already taking the ordinary Students' Course in the Royal Academy of Music, may attend SINGLE COURSES of Lecture-Lessons in any of the subjects named by special arrangement, but only those taking the whole year's Course in all these subjects will be eligible for the special Examination.

* The student may be exempted from this lesson under certain circumstances.

SPECIAL TEACHERS' EXAMINATION.

In the Easter vacation and in the autumn following each yearly course of study an Examination will be held. Those reaching the required standard in the various subjects of examination will be recommended to the Directors of the Academy for the distinction of ASSOCIATE OF THE ROYAL ACADEMY OF MUSIC, with the privilege of the use after their names of the letters A.R.A.M.

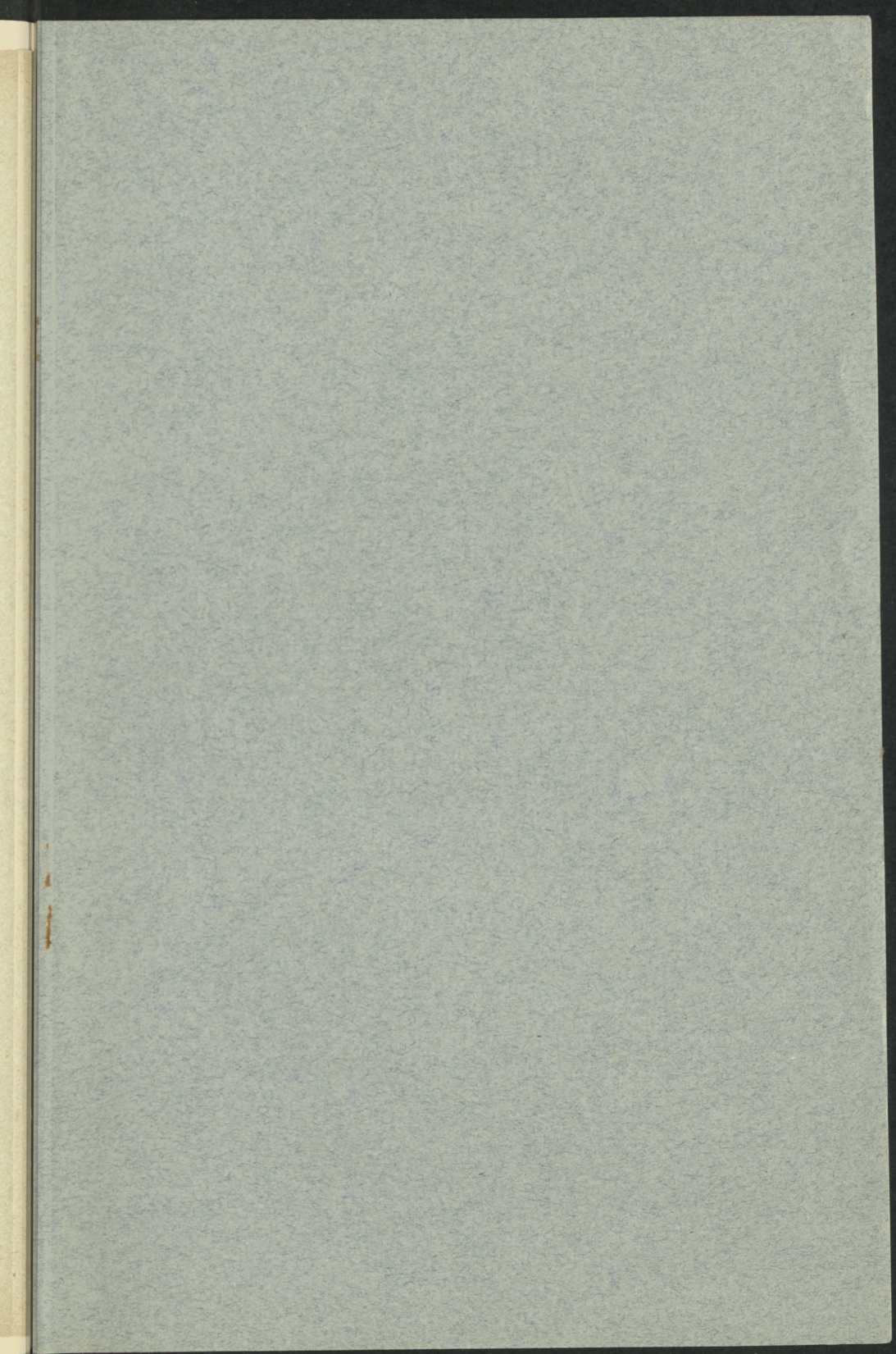
Attendance during at least one complete year of the Special Training Course (three terms) is necessary before a student is eligible for this Examination.

Persons who hold the Certificate of Merit of the Royal Academy of Music in Pianoforte-Playing, or who are Licentiates of the Academy in that subject, are exempt from the SOLO-PLAYING portion of the above-named Examination, but must submit to all the other specified tests. Similarly persons who hold a certificate in Voice-Culture, Sight-Singing and Ear-Training granted by the Royal Academy of Music in 1911, or later, will be exempt from the tests in those subjects and from attendance at the lectures thereon.

The Examination will be based upon the matters detailed in the Synopses, and will also include the performance of contrasted movements selected by the candidates from the list of works announced for this purpose in the Special Notice issued in January, except for candidates exempted in accordance with previous paragraph.

The Examination will be partly *viva voce*, and partly by means of papers. The *Viva Voce* Examinations will be conducted by Boards of not less than two examiners. Ample time will be given for the working of the various papers.

The fee for the whole examination is Ten guineas, and the last date for entry for the 1915 examination will be 28th February.







Royal Academy of Music.

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STUDENTS'

hamber ncert

AT THE

ROYAL ACADEMY OF MUSIC,

On Monday, November 2, 1914.

At Three o'clock.

Program

TWO PRELUDES—Pianoforte *Rachmaninoff*

MISS LILIAS MACKINNON.

SONGS { "In Haven"
"Where corals lie" } *Elgar*

MISS ELIZABETH SCAMBLER.

(Accompanist, Miss Marjorie Hermon.)

BALLADE IN G MINOR—Pianoforte *Chopin*

MISS KATHLEEN NEWTON.

(Ada Lewis Scholar.)

CHACONNE—Violin *Bach*

MISS KATHLEEN PETTS.

(Ada Lewis Scholar.)

CONCERTO—Pianoforte, Solo Violin and String Quartet (Op. 21)

Ernest Chausson

Décidé—Anime. Sicilienne.

MISS DOROTHY VINCENT.

MASTER WOLFE WOLFINSOHN.

MISS CONSTANCE K. NEWELL.

MR. EMIL CLARK.

MR. FRANK HOWARD.

MISS DORIS GRIFFITHS.

SONGS { "La Princesse Endormie"
"Mon doux Chérubin" } *Borodine*
Rimsky-Korsakov

MISS MORFYDD OWEN.

(Goring Thomas Scholar.)

CHAPPELL CONCERT GRAM

umme.

LARGO } from Concerto—Two Violins *Bach*
ALLEGRO }
(Accompanied by Small String Orchestra.*)
MISS EVELYN M. COOKE AND MISS PEGGY COCHRANE.

SONG (MS.) "The Guest" *Herbert Haworth*
(Student.)
MR. WALTER SUTCH.
(Accompanist, Mr. Adolph Hallis.)

SONATA IN D MINOR (MS.) *Alec Rowley*
(Student.)
Andante maestoso. Allegretto. Allegro con brio.
MR. HOWARD CLARK.

SONGS { "Come away, Death" } *Roger Quilter*
{ "O Mistress Mine" }
MR. REGINALD G. BLOW.
(Accompanist, Mr. Alfred G. Quaife.)

FIRST MOVEMENT FROM QUINTET IN E FLAT MINOR—
Two Violins, Viola and Violoncello *Tschaikowsky*
MISS EVELYN M. COOKE, MISS MURIEL SNOW, MISS MARGARET
SAVORY, AND MISS ELMA GODFREY.

MUSICAL RECITATION "The Trumpeter's betrothed"
From the French of Victor Hugo
Music by Francis Thomé.
MISS MURIEL NICHOLSON.
Pianoforte, Miss Sybil Manwaring.

* Conducted by Mr. Spencer Dyke, A.R.A.M.

GRAND PIANOFORTE.





Royal Academy of Music.

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rchestral ncert

AT THE

QUEEN'S HALL

On Friday, December 11, 1914,

At Three o'clock.

Conductor - - Sir A. C. MACKENZIE, Mus.D., LL.D.



Royal Academy of Music.

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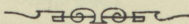
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" Watson, E. *
Mr. Wolfensohn, W. *

Violas.

- Mr. Lockyer, J. T. †
(*Principal.*)
" Addison, V. †
" Chapman, A.
" Coates, E. †
" Dyson, A. E. †
" Howard, F. *

Violas (*continued*).

- Mr. Jeremy, R. †
" Quaife, A. S. †
Miss Stevenson, E. *
" Whytte, D. J. *

'Cellos.

- Mr. Hambleton, J. E. †
(*Principal.*)
Master Barbirolli, G. B. *
Miss Clarke, H. M.
" Cooke, M. *
" Dalrymple, A. *
" Donaldson, F. *
Mr. Fagotti, O. F. V. *
Miss Griffiths, D. *
" Morris, Y. *
" Nickolds, R. *
" Parker, N. *
" Solomon, J. *
" Teran, T. *

Double Basses.

- Mr. Winterbottom, C. †
(*Principal.*)
" Carrodus, E. A.
" Hobday, C.
" Kendall, F.
" Lodge, H. E. †
" Stanley, P. J. †
" Whitmore, E. W.
" Wilkes, J. E. P.

Flutes.

- Mr. Jones, E. †
(*Principal.*)
" Steiner, J. C. †
" Teran, C. A.

Piccolo.

- Mr. Steiner, J. C. †

Oboes.

- Mr. Malsch, W. M.
(*Principal.*)
Miss Vincent, L. M. V. *

Cor Anglais.

- Mr. Malsch, W. M.

Clarinets.

- Mr. Augarde, E. J. †
(*Principal.*)
" Jenkins, E. T. *
Miss Penn, I. M. *

Bassoons.

- Mr. James, E. F.
(*Principal.*)
" James, W.
" Newton, A. R. *

Bass Bassoon.

- Mr. Groves, J.

Horns.

- Mr. Borsdorf, A.
(*Principal.*)
" Borsdorf, O. †
" Brain, A. E.
" Busby, C. *

Trumpets.

- Mr. Solomon, J. †
(*Principal.*)
Master Alexander, H. *
Mr. James, F. G.

Trombones.

- Mr. Matt, A. E.
(*Principal.*)
" Atherley, E. *
" Evans, R.

Tuba.

- Mr. Powis, R.

Timpani.

- Mr. Poll, D. E. *

Bass Drum, Cymbals, &c.

- Mr. Manson, W. B. *

Side Drum, Glocken- spiel, &c.

- Mr. Schroeder, J.

Harp.

- Miss Godwin, D. G. *

Librarian.

- Mr. Renaut, W. E.

* Student.

† Ex-Student.

✂ PROGRAMME. ✂



GOD SAVE THE KING.

CONCERT VARIATIONS (Op. 71), upon an English Theme,
 "Down among the dead men"—Pianoforte ... *Stanford*
 MISS HILDA KLEIN.

SONG "Fear not the wind or the wave" (*The Sword of Argantyr*)
*Corder**
 MISS ADAH ROGALSKY.

ANDANTE }
 FINALE } FROM CONCERTO (Op. 32)—Violin *Mackenzie**
 MISS WINIFRED SMALL.

SONG "Onaway! awake, beloved!" (*Hiawatha*)
Coleridge-Taylor
 MR. DAVID HARRY.

FANTASY IN B (MS.)—Clarinet *Eric Grant*
 (Goring Thomas Scholar.)
 MR. EDWARD J. AUGARDE,†

SONG "Wilt Thou take vengeance?" (*King Saul*) *Parry*
 MISS AGNES RAYSON.

CONCERTSTÜCK IN B FLAT—Pianoforte *Cowen*
 MR. ADOLPH HALLIS.

SONGS ... { "The Recruit" *Balfour Gardiner*
 { "The King's Highway" *Stanford*
 MR. CECIL SIMMS.

"SPRING" (FROM *The Seasons*)—for Orchestra *Edward German**

* Ex-Student. † Professor.

BROADWOOD CONCERT GRAND PIANOFORTE.

PROGRAMME.

FRIDAY, DECEMBER 11th, 1914.

.....
*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*
.....

GOD SAVE THE KING.

CONCERT } (Op. 71) upon an English Theme, "Down
VARIATIONS } among the dead men"—Pianoforte Stanford

MISS HILDA KLEIN.

SONG ... "Fear not the wind or the wave" ... Corder
(*The Sword of Argantyr.*)

MISS ADAH ROGALSKY.

FEAR not the wind or the wave.
When first I learned that legend wild
Like fire within my veins the blood did course.
Why should not I achieve my grandsire's sword?
Why should not I avenge our murdered kin,
And raise once more Argantyr's fallen race?

I heard a voice in my heart:

"Revenge!" it cried,

"Be it thy pride

From every maidenly thought to part,

To don the steel,

And fierce joy feel

Across the battlefield to dart."

There spoke a voice in my soul :

“Thou’rt fair,” it said,

“Shall love be stayed

From chaining thee in sweet control ?

Why vainly hope

With men to cope,

And shun a woman’s happy goal ?”

But the other voice was strong ;

I beheld my folk

In oppression’s yoke,

And I steeled my heart to ease their pain.

For their cause I live,

And my all I give ;

Let the sun of freedom rise again !

ANDANTE }
FINALE } FROM CONCERTO (Op. 32)—Violin

Mackenzie

MISS WINIFRED SMALL.

SONG ... “Onaway ! awake, beloved !” (*Hiawatha*)

Coleridge-Taylor

MR. DAVID HARRY.



ONAWAY ! Awake, beloved !

Thou the wild-flower of the forest !

Thou the wild-bird of the prairie !

Thou with eyes so soft and fawn-like !

If thou only lookest at me,

I am happy, I am happy,

As the lilies of the prairie,

When they feel the dew upon them !

Sweet thy breath is as the fragrance
Of the wild-flowers in the morning,
As their fragrance is at evening
In the moon when leaves are falling.

Does not all the blood within me
Leap to meet thee, leap to meet thee,
As the springs to meet the sunshine
In the moon when nights are brightest ?

Onaway ! my heart sings to thee,
Sings with joy when thou art near me,
As the sighing, singing branches
In the pleasant moon of strawberries !

When thou art not pleased, beloved,
Then my heart is sad and darkened,
As the shining river darkens
When the clouds drop shadows on it !

When thou smilest, my beloved,
Then my troubled heart is brightened,
As in sunshine gleams the ripples
That the cold wind makes in rivers.

Smiles the earth, and smile the waters,
Smile the cloudless skies above us,
But I lose the way of smiling
When thou art no longer near me !

I myself, myself ! behold me !
Blood of my beating heart, behold me !
O awake, awake, beloved !
Onaway ! awake, beloved !

Longfellow.

FANTASY IN B (MS.)—Clarinet *Eric Grant*
(Goring Thomas Scholar.)

MR. EDWARD J. AUGARDE.

SONG ... "Wilt Thou take vengeance" (*King Saul*) ... *Parry*

Miss AGNES RAYSON.

WILT Thou take vengeance, O Almighty?
 Wilt Thou destroy whom Thou hast chosen?
 Shall the flower of Thy people perish?
 Shall the gods of the heathen triumph?
 Terrible is Thy wrath, O Jehovah!

I see, as in a swoon, the hated heathen host,
 I see, as in a cloud, dim, surging, swaying crowds;
 I hear the shout of striving men,
 I scent the deadly breath of war,
 As in a dream.

I see upon a lonely hill
 A band of warriors standing;
 Amidst them towers a kingly chief,
 Their scant array commanding;
 His face is knit with fierce resolve,
 High swings the deadly spear,
 The swarming foe he sees unmoved,
 Nor heeds that death is near.

The heathen horde spread o'er the plain,
 The fated band surrounding.
 Now sweep they headlong up the hill,
 With shout and trumpet sounding,
 Though beaten back they come again,
 Trampling o'er heaps of slain;
 Like rav'ning wolves upon their prey,
 Reckless of death and pain!

Strike, thou great King! strike yet again,
 Let thy white weapon ring;
 Sweep them away like wind-blown chaff,
 Their death song let them sing.

In vain, in vain the mighty spear is swung,
 Fruitless the shelt'ring shield;
 The heathen wolves have snatched their prey,
 Theirs is the wreck-heaped field.

Fallen and trampled in the dust !
 Dead, the unvanquished King,
 Stilled is the heart that beat so high,
 Sightless the keen and piercing eye ;
 The first of Israel's Kings
 On the battlefield o'erthrown doth lie.

Thou hast taken vengeance, O Almighty !
 Thou hast destroyed them whom Thou hast chosen
 The flower of Thy people have perished,
 And the gods of the heathen triumph ;
 Terrible is Thy wrath, O Jehovah !

ONCERTSTÜCK IN B FLAT—Pianoforte Cowen

MR. ADOLPH HALLIS.

SONGS { "The Recruit" ... Balfour Gardiner
 "The King's Highway" ... Stanford

MR. CECIL SIMMS.

"THE RECRUIT."

LEAVE your home behind, lad, and reach your friends your hand,
 And go, and luck go with you, while Ludlow tower shall stand.
 Oh, come you home of Sunday, when Ludlow streets are still,
 And Ludlow bells are calling, to farm, and lane, and mill.
 Or come you home of Monday, when Ludlow market hums,
 And Ludlow chimes are playing "The Conquering Hero comes,"
 Come you home a hero, or come not home at all,
 The land you leave will mind you till Ludlow tower shall fall.
 And you will list the bugle that blows in lands of morn,
 And make the foes of England be sorry you were born.
 And you till trump of doomsday, on lands of morn may lie,
 And make the hearts of comrades be heavy where you die.
 Leave your home behind you, your friends by field and town,
 Oh, town and field will mind you, till Ludlow tower is down.

“THE KING’S HIGHWAY.”

WHEN moonlight flecks the cruiser’s decks, and engines rumble
 slow,
 When Drake’s own star is bright above, and time has gone below,
 They may hear who list the far-off sound, of a long-dead never-dead
 mirth,
 In the mid-watch still, they may hear who will, the song of the
 Larboard Berth.

CHORUS.

In a dandy frigate or a well-found brig,
 In a sloop or a seventy-four,
 In a great first-rate with an admiral’s flag,
 And a hundred guns or more,
 In a fair light air, in a dead foul wind,
 At midnight or mid-day,
 Till the good ship sink, we Mids shall drink,
 To “The King and the King’s Highway.”

The Mids they hear—No fear, no fear! they know their own ship’s
 ghost,
 Their young blood beats to the same old song, and roars to the same
 old toast.
 So long as the sea-wind blows unbound, and the sea-wave breaks in
 spray,
 For the Island’s sons the word still runs “The King, and the King’s
 Highway.”

CHORUS.—In a dandy frigate, etc.

“SPRING” (FROM *The Seasons*)—for Orchestra Edward German*

A SHORT HISTORY OF THE Royal Academy of Music.

THIS Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His late Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian

Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "*Il Barbière*," "*L'Inganno Felice*," "*L'Italiana in Algeria*," "*Il Matrimonio Segreto*," and "*Così fan Tutte*" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "*Seasons*." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall, Piccadilly, and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of His late Majesty King Edward VII., then Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers.

This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

A special training course for teachers has been instituted to meet the increased and increasing demands made upon the teachers of to-day, with the purpose of enabling those persons already advanced as performers to obtain that special equipment which is now being recognised as essential to the proper and adequate discharge of the duties of a teacher. It has been designed with the further object of showing the extreme importance of General Musicianship (comprising Ear-training, a knowledge of the methods of dealing with School Class-Singing, and the practical application of Harmony-Study) in relation to all work on the instrumental side. Successful candidates at the examination held in connection with this Course receive the distinction of Associateship (A.R.A.M.).

Throughout the period extending from March, 1823, to July, 1911, the work of the Academy had been carried on at Tenterden Street, Hanover Square, beginning with one house and adding others as the number of pupils increased, until at last six houses were absorbed and no further extension could be made. The need for more commodious and more suitable premises having become urgent, the Directors secured a new site in the Marylebone Road, and the foundation stone of the new building was laid by Lord Strathcona on July 14, 1910. The building is now completed, and the work of the Academy was transferred to it in time to commence the new session at Michaelmas, 1911. The building was formally opened by His Royal Highness Prince Arthur of Connaught on Saturday, 22nd June, 1912. The new Academy is central and easily reached; it is near the termini of three main lines (*viz.*, Great Western, Great Central, and London and North Western Railways), and is conveniently situated also for access by various "Tubes" and omnibus services.

Though they could not forsake the old home of the Academy without feelings of regret, the Governing Bodies feel much gratification in being able to provide a building specially designed for the work of the School and affording the professors and students ample accommodation for carrying on their studies under better conditions than were obtainable in the old building.

Further information will be supplied by the Secretary on application.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

For list of Subscribing Members, see pp. 28 to 33.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned.

Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see p. 23). Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-seven Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years ; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise :—

Scholarship.	Subject.	Date of next Competition.
*STERNDALE BENNETT	Any branch of Music	April, 1916
*BAUME (MANX)	Any branch of Music	September, 1915
*HENRY SMART	Composition or Organ	September, 1917
*LISZT	Composition or Pianoforte	September, 1915
*G. A. MACFARREN	Composition	September, 1916
*SIR MICHAEL COSTA	Composition	September, 1916
*GORING THOMAS.. ..	Composition	September, 1916
*JOSEPHINE TROUP	Composition	September, 1916
† WESTMORLAND	Singing	Annually in Dec.
† PAREPA-ROSA	Singing	April, 1916
† JOHN THOMAS (WELSH).. ..	Singing and Instru- mental alternately	September, 1917
† SAINTON-DOLBY	Singing	September, 1916
† GEORGE MENCE SMITH.. ..	Singing	January, 1916
† ROSS	Singing	October, 1915
† ANNE E. LLOYD EXHIBITION	Singing	Annually in July
† LILIAN ELDÉE	Singing	Conferred
† POTTER EXHIBITION	Pianoforte	periodically Annually in Dec.
* THALBERG	Pianoforte	April, 1916
† SIR JOHN GOSS	Organ	Annually in Sept.
† STAINER EXHIBITION	Organ	September, 1917
† MAUD MARY GOOCH	Organ	January, 1916
* SAINTON	Violin	September, 1917
† DOVE	Violin	December, 1915
* BROUGHTON PACKER BATH	Violin	January, 1916
* CHARLES OLDHAM	Violoncello	December, 1916
* BROUGHTON PACKER BATH .. ..	.. ..	September, 1915
* ORCHESTRAL INSTRUMENTS (six)	.. ..	September, 1915
† ROSS	Wind Instruments ..	Annually in Nov.
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. ..	.. ..

* Open † Students of R.A.M. only. ‡ Those who have not studied at the R.A.M.

SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
‡ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
*CAMPBELL CLARKE	Chosen by the Committee	September, 1917
‡THOMAS THRELFALL	Chosen by the Committee	September, 1915
†MARY BURGESS MEMORIAL FUND ..	Any branch of Music	
* Open. † Students of R.A.M. only.	‡ Those who have not studied at the R.A.M.	

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-eight Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

- CHARLES LUCAS PRIZE for Composition.
- CHARLES MORTIMER PRIZE for Composition.
- BATTISON HAYNES PRIZE for Composition.
- HINE PRIZE for Composition.
- PALEPA-ROSA PRIZE for Singing.
- SAINTON-DOLBY PRIZE for Singing.
- RUTSON MEMORIAL PRIZES (Two) for Singing.
- GOLDBERG PRIZE for Singing.
- SWANSEA EISTEDDFOD PRIZE for Singing.
- MARIO PRIZE for Singing.
- STERNDALE BENNETT PRIZE for Pianoforte Playing.
- WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.
- FREDERICK WESTLAKE PRIZE for Pianoforte Playing.
- ALEXANDER ROLLER MEMORIAL PRIZE for merit as a Pianist.
- THE MESSRS. CHALLEN & Co. PRIZE for Pianoforte Playing.
- THE MESSRS. CHAPPELL & Co. PRIZE for Pianoforte Playing.
- MESSRS. W. E. HILL & Sons' PRIZE for Violin Playing.
- HANNAH MAYER FITZROY PRIZE for Violin Playing.
- BONAMY DOBREE PRIZE for Violoncello playing.
- JULIA LENEY PRIZE for Harp Playing.
- R.A.M. CLUB PRIZE for various branches of study.
- CHARLES RUBE PRIZE for various branches of study.
- CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.
- ALBERT HUNT Shakespearean PRIZE for Elocution.
- GILBERT R. BETJEMANN MEMORIAL PRIZE for Operatic Singing.
- RIDLEY PRENTICE PRIZE for Teaching.
- DOVE PRIZE for General Excellence, Assiduity, and Industry.
- LESLEY ALEXANDER GIFT for Ensemble Playing. [triennially].
- THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded

PRIZES—*continued.*

THE JOSEPH MAAS PRIZE (independent of the Academy) for Singing.

THE MANNS MEMORIAL PRIZE.

EDWARD W. NICHOLLS PRIZE for Pianoforte Playing.

ARTHUR BEARE PRIZE for Violin Playing.

PHILIP L. AGNEW PRIZE for Pianoforte Playing.

THE FRED. WALKER PRIZE for Singing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as Students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 2 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 21.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term are payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 34), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 „ ACCOMPANIMENT.
 HARP.
 ORGAN.
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE-BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 MILITARY MUSIC.
DICTION AND ELOCUTION.
OPERATIC SINGING AND ACTING.
DRAMA.
DEPORTMENT.
FENCING AND PHYSICAL DRILL.
DANCING.
STAGE DANCING.
ITALIAN.
FRENCH.
GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a Second Study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as Second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 22.

The Operatic Class, for the study of the Lyrical Drama, is open to composers and singers, on payment of an additional fee. Students

NOTE.—With respect to the subjects in Italics, see p. 22.

who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 22.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given occasionally on Wednesday afternoons. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight-Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

6.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

7.—Orchestral Practice—Five hours per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Ensemble Playing—Six hours per week, if approved by the Principal.

9.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

10.—Wind Instrument Students accepted under the arrangement referred to on page 19 receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight-Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8 and 9 is not obligatory.

The Subjects printed in italics in the list on p. 20 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students:—Dramatic Class and one half-hour private lesson weekly.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.

Deportment followed by Dancing.

*Elements of Music followed by Sight-Singing.

Elocution Students:—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

*Elements of Music followed by Sight-Singing.

A Special Training course for teachers is available. *See separate Prospectus.*

FEES.

The fees payable by ordinary Students are:—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	1	1	0
Tuition Fees, for ordinary Curriculum, per Term	12	12	0
Tuition Fees for the Curriculum set forth in par. 10, p. 21, (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes)	4	4	0
Two lessons per week (30 minutes each)	7	7	0
Additional Second Study, one lesson per week	2	2	0
Operatic Class (Ordinary Students)	1	11	6
„ „ (Students who discontinue all othersubjects)	3	3	0
Dramatic Class (Ordinary Students)	2	2	0
„ „ (Students who discontinue all other subjects)	3	3	0
†Diction	1	1	0
Elocution	1	1	0
Accompaniment	1	1	0
Dancing	1	1	0
Stage Dancing	1	1	0
Deportment	0	15	0
Fencing and Physical Drill (per course of twelve lessons)	1	11	6
Italian	1	1	0
French	1	1	0
German	1	1	0
Special Training course Lecture-Lessons as per Special Prospectus.			

* Not obligatory.

† Free to students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a Special Fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London County and Westminster Bank, Regent's Park Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all), with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1914-15.

Michaelmas Term began MONDAY, 21st SEPTEMBER, 1914, and closes on SATURDAY, 12th DECEMBER, 1914.

Lent Term begins THURSDAY, 7th JANUARY, 1915, and closes on WEDNESDAY, 31st MARCH, 1915.

Midsummer Term begins MONDAY, 3rd MAY, 1915, and closes on SATURDAY, 24th JULY, 1915.

ENTRANCE EXAMINATIONS, 1914-15.*

Entrance Examinations will be held:—

For the Lent Term, MONDAY, 4th JANUARY, 1915, at 2.

For the Lent Half-Term, MONDAY, 15th FEBRUARY, 1915, at 3.

For the Midsummer Term, FRIDAY, 30th APRIL, 1915, at 2.

For the Midsummer Half-Term, WEDNESDAY, 9th JUNE, 1915, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight-Singing, Elocution, Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 19, Paying Students, para. 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters A.R.A.M. (See Regulation (a), p. 26.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works. By the Deed of Gift it is provided that "all members of the Corporate Body and Students in the R.A.M. and any other person who has the special permission of either of the Donors, the Principal, Curator, or Secretary of the Academy, shall have access during Term time, from 10 to 5 daily, except on Saturdays, when the Library is closed at 1 o'clock."

THE LENDING LIBRARY.

The Music Library, which has been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

The Royal Academy of Music has received a welcome gift in the form of some 200 volumes of Music, chiefly consisting of old church music and modern operas of the French School. This was the bulk of the library formed by the late Arthur Prendergast, and it includes nearly the entire vocal and instrumental works of Charles Gounod, Ballets by Délibes, Widor, &c., Operas by Rubinstein, Meyerbeer, Wagner, Mozart, Gluck and many others. The church music comprises, besides the Masses of Haydn, Mozart and Cherubini, many volumes of Anthems and Services by the great English Church composers.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments, under the supervision of the House Committee and the Secretary, and at moderate prices.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. Two practice organs have, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when convenient.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 16.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.
- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

(i).—Honorary Members appointed by the Committee of Management in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression "Hon. R.A.M."

(j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by His late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. The fee payable is £5 5s., and successful candidates thereat are created, by the Directors, Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 11,482 Candidates have presented themselves for this examination, of whom an average of 29·8 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, October 31.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

An Examination of persons who are, or desire to become, engaged in Voice-Culture and the Teaching of Class Singing for Children is now established. The said Examination is held at the Royal Academy of Music, and is open to all persons, irrespective of age, and whether educated at the Academy or elsewhere. The Examination is held twice a year during the Academy Easter and Christmas Vacations. The fee payable is £3 3s., and successful candidates receive a certificate of proficiency. As a preparation for the above-named Examination, courses of Lectures are given at the Academy periodically. These Lectures are open to students and non-students on payment of a small fee.

Subscribing Members.

Subscribing Members will greatly oblige by promptly informing the Secretary of any change of address, etc., affecting themselves.

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
HIS MAJESTY THE KING	25	0	0			
QUEEN ALEXANDRA	10	10	0			
H.R.H. THE DUKE OF CONNAUGHT, K.G.				15	0	0
H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA, DUKE OF EDINBURGH, K.G. (deceased)				50	0	0
H.R.H. THE PRINCE CHRISTIAN				5	5	0
Adair, Robert Shafto, Esq.				26	5	0
Addison, R. B., Esq., A.R.A.M.	1	1	0			
Adeane, Charles R. W., Esq.	1	1	0			
Agnew, Philip L., Esq.	3	3	0			
Albanesi, Cav ^o Carlo, Hon. R.A.M.	1	1	0			
Allison, Horton C., Esq., Mus.D. T.C.D. et Mus. Bac. Cantab., F.R.A.M.				3	3	0
Alverstone, The Right Hon. Viscount, G.C.M.G., F.R.S.				12	12	0
Anderson, James Ferrier, Esq.	1	1	0			
Anderson, Mrs., A.R.A.M. (Miss Lilius Pringle)	1	1	0			
Atkinson, W., Esq. (deceased)				50	0	0
Bailey, W. H., Esq., M.D.	1	1	0			
Bailey, Mrs. W. H.	1	1	0			
Baker, Sir Benjamin, K.C.M.G., K.C.B. (deceased)				52	10	0
Baker, Sir Benjamin (deceased) (2nd donation)				20	0	0
Barlow, Arthur, Esq., A.R.A.M.	1	1	0			
Barry, C. A., Esq.				12	12	0
Bax, A. Ridley, Esq., F.S.A.				105	0	0
Beauchamp, Henry, Esq., Hon. R.A.M.	1	1	0			
Bennett, George J., Esq., Mus.D. Cantab., F.R.A.M.	1	1	0			
Bennett, Mrs. Margaret, A.R.A.M.	1	1	0			
Beringer, Oscar, Esq., Hon. R.A.M.	1	1	0			
Beringer, Robert, Esq.	1	1	0			
Bernard, Sir Thomas T., Bart. (deceased)				52	10	0
Best, The Hon. Henry M.				12	12	0
Best, The Hon. Henry M. (second donation)				12	12	0
Bigge, Sir Wm. E., D.C.L.	1	1	0			
Birkett, Mrs., A.R.A.M.	1	1	0			
Bláha, Josef, Esq., Hon. R.A.M.	1	1	0			
Blakiston, Sydney, Esq., Hon. R.A.M.	1	1	0			
Bloomfield, Lady (deceased)				25	0	0
Bolingbroke, Mrs. Mudie, A.R.A.M.	1	1	0			
Bond, Acton, Esq.	1	1	0			
Boosey & Co., Messrs.	5	5	0			
Bowen, E. York, Esq., F.R.A.M.	1	1	0			

	Annual Subscriptions.			Donations or Life Subscriptions		
	£	s.	d.	£	s.	d.
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Broadwood & Sons, Ltd., Messrs. John	5	5	0	200	0	0
Broadwood, Walter S., Esq.				10	0	0
Brown, Henry Francis, Esq.	5	0	0			
Broxholme, Mrs. Fred. G.				26	5	0
Bury, H. Entwisle, Esq.	2	2	0			
Cathie, Philip, Esq., A.R.A.M.	1	1	0			
Chappell & Co., Ltd., Messrs.	5	5	0			
Child, Miss Annie M., F.R.A.M.	1	1	0			
Chitty, The Right Hon. Lord Justice (deceased)				52	10	0
Chitty, J. H. P., Esq.	1	1	0			
Cole, Mrs. Edward, A.R.A.M., L.R.A.M.	1	1	0			
Cooper, Sir Edward E.				26	5	0
Cooper, Sir Edward E. (2nd donation)				26	5	0
Copland, Charles, Esq., A.R.A.M.	1	1	0			
Corder, F., Esq., F.R.A.M.	1	1	0			
Corner, Rev. Horace G., D.D. Oxon.	1	1	0			
Coviello, Ambrose, Esq., A.R.A.M.	1	1	0			
Cox, F. R., Esq., F.R.A.M. (deceased)				2	2	0
Crews, Charles T.D., Esq., J.P., D.L., F.S.A. (deceased)				52	10	0
Cullum, H. J., Esq.	1	1	0			
Cummings, Richard, Esq., F.R.A.M.	1	1	0			
Dale, B. J., Esq., A.R.A.M.	1	1	0			
Davies, Miss Jessie, A.R.A.M.	1	1	0			
Davies, Mrs. Mary, F.R.A.M.	1	1	0			
De Munck, Chev. Ernest, Hon. R.A.M.	1	1	0			
De Rothschild, Alfred, Esq.	10	10	0			
Dewar, Professor Sir James, LL.D., F.R.S.	1	1	0			
Dewhurst, Madame Amy, A.R.A.M.	1	1	0			
Dobree, Bonamy, Esq. (deceased)				5	5	0
Donaldson, Sir George	5	5	0			
Drinan, Mrs.	2	2	0	25	0	0
Driscoll, Miss E.	1	1	0			
Driver, F. Percival, Esq., A.R.A.M.	1	1	0			
Dudley, The Right Hon. The Earl of (deceased)				105	0	0
Duncombe, Col. C. W. E.	3	3	0			
Dyer, W. J., Esq.	1	1	0			
Dyer, Mrs.	1	1	0			
Dyke, Spencer, Esq., A.R.A.M.	1	1	0			
Ebbs, Mrs. M. E.	1	1	0			
Ebsworth, Miss	1	1	0			
Edgar, Clifford B., Esq., Mus. B., J.P.				26	5	0
Erard, Messrs. S. & P.	5	5	0			
Eyers, H. R., Esq., F.R.A.M.	1	1	0			
Faning, Eaton, Esq., Mus. Doc. Cantab., F.R.A.M.	1	1	0			
Farjeon, Harry, Esq., A.R.A.M.	1	1	0			
Ferrari, Miss F. J.	1	1	0			

	Annual Subscriptions.			Donations of Life Subscriptions		
	£	s.	d.	£	s.	d.
Fitch, Frederick George, Esq.	3	3	0			
Fitton, Walter, Esq., F.R.A.M.	1	1	0			
Flexman, Miss H., L.R.A.M.	1	1	0			
Flux, Neville, Esq., F.R.A.M.	2	2	0			
Fox, Miss Esther J.	1	1	0			
Gibson, Alfred, Esq., Hon. R.A.M.	1	1	0			
Gilford, Miss A., A.R.A.M.	1	1	0			
Gill, Allen, Esq., F.R.A.M.	1	1	0			
Glenesk, The Right Hon. Lord (deceased)				12	12	0
Goetz, Ludovic, Esq.	5	5	0			
Goldsmid, Louisa, Lady (deceased)				5	0	0
Goldsmiths' Company				50	0	0
Goldsmiths' Company (2nd donation)				100	0	0
Goldsmiths' Company (3rd donation)				50	0	0
Graham, Mrs.	1	1	0			
Greenall, Sir Gilbert, Bart. C.V.O.	4	4	0			
Greenish, Arthur J., Esq., Mus. D. Cantab., F.R.A.M.	1	1	0			
Grocers' Company				5	0	0
Hailstone, Mrs.				12	12	0
Hambleton, J. E., Esq., A.R.A.M.	1	1	0			
Harlow, Miss Bessie M.				12	12	0
Harrison, Miss Rose (Pupil of the late Frank Mori)				12	12	0
Heap, Ralph, Esq. (deceased)				12	12	0
Henderson, Miss Robertine, F.R.A.M.	1	1	0			
Herbert, C. J. J., Esq., L.R.A.M.	1	1	0			
Hickin, Welton, Esq., A.R.A.M.	1	1	0			
Higgins, H. V., Esq.	2	2	0			
Horton-Smith, Richard Horton, Esq., K.C.	2	2	0			
Howard-Jones, Evelyn, Esq., Hon. R.A.M.	1	1	0			
Howe, The Earl				105	0	0
Hume, W. W. F., Esq.				12	12	0
Hunt, A., Esq.	1	1	0			
Hunter, James, Esq.				12	12	0
Huth, Mrs. Henry (deceased), per Manuel Garcia, Esq.				50	0	0
Iles, Edward, Esq., Hon. R.A.M.	1	1	0			
In Memoriam J. H., November 11th, 1862				1	1	0
James, Quintus S. H., Esq., A.R.A.M.	1	1	0			
J. O. C. (per Miss Jelf Sharp)				26	5	0
Kastner, A., Esq.	1	1	0			
Kemp, S., Esq., F.R.A.M.	1	1	0			
Kilburn, N., Esq.	5	5	0			
Kilmorey, the Right Hon. The Earl of, K.P.	2	2	0			
King, Frederic, Esq., Hon. R.A.M.	1	1	0			
King, Oliver, Esq.	1	1	0			
Kipps, W. J., Esq., A.R.A.M.	1	1	0			

	Annual Subscriptions.			Donations or Life Subscriptions.		
	£	s.	d.	£	s.	d.
Kiver, Mrs. Ernest...	...	...	...	12	12	0
Knight, George S., Junr., Esq. ...	...	...	...	...	...	...
Knott, T. B., Esq., F.R.A.M. ...	1	1	0	...	...	...
Lake, Herbert, Esq., A.R.A.M. ...	1	1	0	...	...	...
Langford, Mrs. Caroline, A.R.A.M. ...	1	1	0	...	...	...
Larkcom, Madame, F.R.A.M. ...	1	1	0	...	...	...
Latham, Morton, Esq., Mus. B. Cantab. ...	1	1	0	12	12	0
Leaf, Mrs. Charles (deceased) ...	...	...	...	2	0	0
Leinster, The Duke of (deceased) ...	...	...	...	105	0	0
Lesingham, Henry, Esq. ...	1	1	0	...	...	...
Leslie, John, Esq. ...	...	...	...	36	15	0
Lévi, Edgardo, Esq., Hon. R.A.M. ...	1	1	0	...	...	...
Lierhammer, Dr. Theo., Hon. R.A.M. ...	1	1	0	5	5	0
Littleton, Augustus J., Esq. ...	...	...	...	...	...	...
Lockyer, James T., Esq., A.R.A.M. ...	1	1	0	...	...	...
Lonsdale, The Earl of (deceased) ...	...	...	...	110	5	0
Lowe, The Misses (Mayfield, Southgate) ...	...	...	...	12	12	0
Lowther, Sir John H. ...	...	...	...	10	10	0
Lowther, Right Hon. Lady E. (deceased) ...	...	...	...	90	17	0
Lucas, Arthur, Esq. ...	1	1	0	...	...	...
Lucas, Miss Beatrice Stanley, A.R.A.M. ...	1	1	0	...	...	...
Mackenzie, Sir A. C., Mus.D., LL.D., D.C.L., F.R.A.M. ...	1	1	0	97	12	0
Mackenzie, H., Esq. ...	...	...	...	...	...	...
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